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Courier, Vol.IX, No.2, January 1972

Syracuse University Library Associates

From *Herbals of Five Centuries* by Claus Nissen, Zurich, Munich and Olten, 1958.
Plate 20, by Leonhard Fuchs, published in Basle, Switzerland, 1545.
Reproduced by courtesy of L'Art Ancien S. A., Zurich.

THE COURIER

SYRACUSE UNIVERSITY LIBRARY ASSOCIATES VOLUME IX, NUMBER 2

SYRACUSE UNIVERSITY LIBRARY ASSOCIATES
publishes THE COURIER several times each year for its members.

JANUARY, 1972

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Herbals: The Vade Mecum *of the Sixteenth and Seventeenth Centuries*

by William G. Peacher, M.D.

Claus Nissen, in his book, *Herbals of Five Centuries,* 1958, defines a herbal as a book on medicinal plants which describes their appearance, gathering and preparation, contains notes concerning their preservation and storage, and finally provides the inclusion of data about their indication and dosage. The word "herb" was first used around 1500 to differentiate a plant with medicinal properties from an ordinary plant. Actually, manuscripts surviving from remote antiquity indicate a knowledge of this subject. With the advent of printing and advances in wood and metal engraving, the herbal became the indispensable reference book for physicians, apothecaries and the ordinary layman. Books of this type were so frequently used that few of the early editions have survived. Their popularity, however, has never waned and reprints, some even in paperback, are still appearing.

Syracuse University is fortunate in having several of these early herbals in both the Mayfield Library and the Rare Book Department of the George Arents Research Library. Ranging in size from sextodecimo (16mo) to small elephant folio, they are masterpieces of binding, superb in illustration and remarkable in description.

John Gerard (1545-1607), barber-surgeon and horticulturist, cultivated a renowned garden in the fashionable district of Holborn, England, for more than twenty years. It formed the basis of his catalogue of garden plants completed in 1596, the first of its type. The only known copy extant is in the Sloan Collection of the British Museum. A second edition appeared in 1599, and a more modern reprint was edited by B.D. Jackson in 1876.

Gerard's reputation was founded on *The Herball or General History of Plantes* published by John Norton in 1597, which led the field for more than a generation. This magnificent, superbly bound, large volume is now in the Mayfield Library. It is enchanting to read, abounding in beautiful and succinct descriptions of such exotically named plants as angelica, fennel,

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Dr. Peacher, *a Syracuse neurosurgeon, is a long-time collector of rare books in the medical field. He is a member of Library Associates and the Editorial Board of* The Courier.

hellebore, thyme, rosemary, primrose and jasmine, and many other old-fashioned English flowers, all expressed in the best Elizabethan manner. The preface suggests the pleasures that follow:

> What greater delight is there than to behold the earth apparelled with plants as with a robe of embroidered works, set with Orient pearls and garnished with great diversitie of rare and costly jewels? But these delights are in the outward senses. The principal delight is in the minde, singularly enriched with the knowledge of these invisible things, setting forth to us the invisible wisdome and admirable workmanship of almighty God.[1]

Perhaps the greatest value of this book is in Gerard's own personal observations, including contemporary folklore and references to persons and places of antiquarian interest. There are endless descriptions of herbs that cure all the known maladies of mankind: mental, emotional and physical.

Gerard's book was not entirely original. Rather, it was a rearrangement of Dr. Priest's translation into English of *Stirpium Historiae Pemptades Sex Sine Libri XXX,* the final work of Rembert Dodoens (1517-1585). This was the fifth revision (first Latin) published by Plantin in 1583 and reprinted in 1616. It had appeared initially in Flemish (Antwerp, 1554). Further, the majority of the 1800 wood blocks used were borrowed from the German botanist, Jacob Dietrich[2] of Berzzabern's noted illustrated herbal published by Nicholas Basse in 1590, *Eicones Plantarum.*[3] The sixteen illustrations added by Gerard are inferior but do include the first published representation of the "potatoes of Virginia." Reviewers noted so many errors in Gerard's *Herball* that the publisher commissioned the celebrated de l'Obel to correct the work.

However, before judging Gerard's piratical tendencies too severely, it should be pointed out that many of Dodoens' pictures were derived from Leonhard Fuchs (1501–1566), German botanist, and a fifth century manuscript copy of Dioscorides' work on herbs (Vienna Library). It is worth noting that all the English herbals compiled in the sixteenth and early seventeenth centuries used the wood blocks or were copied from the illustrations of Flemish or German sources. The only exception was John Parkinson's *Paradisi in Sole Paradisus Terrestris,* published in 1629.

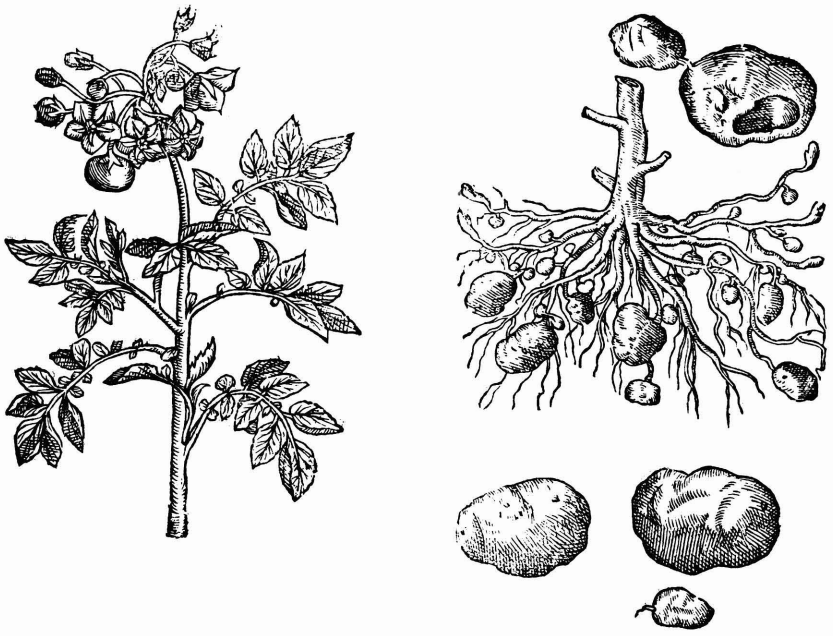
Gerard's description of the potato in his "Of Potatoes of Virginia," chapter 350, merits printing here:

> The Place – it groweth naturally in America where it was first discovered as reporteth by C. Clusius since which time I have

[1] All excerpts from the Gerard *Herball* are quoted from Thomas Johnson's revision of 1633 (see page 6).

[2] Latin sobriquet: Theodorus Tabernaemontanus.

[3] A quarto volume of 1,128 pages with 2,255 woodcuts.



"Virginia Potatoes." From Thomas Johnson's 1633 revision of *The Herball or General History of Plantes* by John Gerard, published originally in 1597.

> received rootes hereof from Virginia, otherwise called Norembega, which growe and prosper in my garden, as in their owne native countrie. The Indians do call this plant Papus (meaning the rootes) by which name also the common Potatoes are called in those Indian countries. We have the name proper unto it, mentioned in the title. Because it has not only the shape and proportion of Potatoes, but also the pleasant taste and vertues of the same, we may call it in English potatoes of America or Virginia.
>
> Temperature and vertues – The temperature and vertues as referred unto the common Potatoes being likewise a foode, as also a meate for pleasure, equall in goodness and wholesomenesse unto the same, being either rosted in the embers, or boiled and eaten with oile, vinegar and pepper or dressed any other way by the hand of some cunning in cookerie.

This so-called "Virginia potato" had actually been imported by the Spaniards from Quito, Ecuador, in 1580, Gerard cultivating it in his garden as early as 1596. It is to be differentiated from the sweet potato (discussed in a

chapter titled "Of Potatoes") which had been known for at least eighty years. Skakespeare refers to the latter in *The Merry Wives of Windsor* and *Troilus and Cressida.*"[4]

Gerard indicates that the name "digitalis" was derived from the appearance of the plant foxglove. He states

> The stalke is straight, from the middle whereof to the top stand the flowers, set in a course one by another upon one side of the stalke, hanging downwardes with the bottome upwarde in forme long, like almost finger stalkes, whereof it tooke his name Digitalis.

Former uses of digitalis include one which indicates that "when boiled with honied water or sugar, (it) cleanses the breath and acts as an expectorant." Gerard further explains

> Boiled in water or wine, and drunken, (it) doth cut and consume the thicke toughnesse of grosse and slimie flegme and naughty humours, it openeth also the stopping of the liver, spleen and milt, and of other inward parts.

It was not until 1776 that William Withering (1741-1799), one of the most able clinicians of his time, learned from an elderly woman in Shropshire the use of foxglove in "dropsey." His *An account of the Foxglove, and some of its medical uses; with practical remarks on dropsy, and other diseases,* published at Birmingham in 1785, is a pharmacological classic. Digitalis in its various forms is invaluable to this day in the therapy of cardiovascular disease.

Some other interesting statements of Gerard concerning therapeutic remedies include "The juice of the onion anointed upon a pild or bald head in the sun, bringeth the haire againe very speedily." A purgative of hellebore was advised for madness. For marital problems, Gerard suggests "the application of the root of Solomons Seale stamped while it is fresh and greene to any black or blew spots, gotten by falls or woman's wilfulness in stumbling upon her husband's hasty fists."

Gerard's herbal was revised by Thomas Johnson in 1633. Johnson, a well known London apothecary and botanist, added an historical introduction. He was able to secure a set of 2,766 blocks previously used by Plantin in illustrating numerous botanical works, thus adding greatly to the success of the new volume. Johnson traveled extensively throughout the kingdom in search of rare plants, and the new edition was enriched with more than eight hundred. An equally popular second edition appeared in 1636. Both of these

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[4]*Merry Wives of Windsor,* Act V, Scene 5: "Let the sky rain potatoes." *Troilus and Cressida,* Act V, Scene 2: "How the devil luxury, with his fat rump, and potatoe finger, tickles these together."

editions are available in the Arents Library for further study and contain much the same material as that described by Gerard.[5]

Nicholas Culpeper (1616-1654), astrologer and physician in Spitalfields, was of distinguished lineage. Although destined for the Church, he elected to leave Cambridge following the death of his fiancée in a violent electrical storm. Apprenticed to an apothecary in St. Helens, Bishopgate, he demonstrated an unusual aptitude for *materia medica.* He translated the Pharmacopoeia into English for the first time in 1649 as *A Physicall Directory, or a Translation of the London Dispensatory made by the College of Physicians in London* – with many hundred additions, which unfortunately resulted in unfavorable criticism by the College of Physicians because it had not been authorized. This conflict was intensified after his 1652 publication, *The English Physician or an Astrologo-physical Discourse of the Vulgar Herbs of this Nation. Being a Compleat Method of Physick, whereby a man may preserve his Body in health: or cure himself, being sick, for three pence charge, with such things one-ly as grow in England, they being most fit for English Bodies.* This was a result of his correlation of herbs and astrology. He described various herbs as being under the dominance of the sun, moon, planets and constellations of the zodiac. Each planet was thought to result in different diseases, the cure of which was effected by the administration of an herb belonging to an opposite planet, e.g., illness arising from Jupiter was healed by Mercurian herbs and vice-versa, Mars by Venus and to the contrary. Sickness could also be cured by sympathy, each heavenly body curing its own disease, e.g., the herbs of the sun and moon curing the eyes, Saturn the spleen, Jupiter the liver, Mars the gall and disease of choler, and Venus the instruments of generation. Foxglove was controlled by Venus and cleaned and purged the body and was useful in King's Evil. As a juice or ointment, two handfuls with four ounces of polypody in ale was used to cure "diverse of the falling sickness."

Although the Library does not have the original edition of this very popular herbal, it does have a later edition in three volumes (12mo, 1840). Two modern abridged editions have appeared in recent years: *The Simmonite-Culpeper Herbal Remedies* by William J. Simmonite and Nicholas Culpeper through W. Fulsham and Company, Ltd. of England, published in 1957, and *Culpeper's English Physician and Complete Herbal* by Mrs. C.F. Leyel, printed by Arco Publications, London, 1961.[6]

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[5] Interested readers can purchase *Leaves from Gerard's Herbal,* "arranged for garden lovers" by Marcus Woodward and printed by Dover Publications, Inc., New York, 1969.

[6] Three modern, general reviews on the subject of herbals are *The Old English Herbals* by Eleanour S. Rohde, Longmans, Green & Company, London, 1922 (in the Mayfield Library), and *Herbals: Their Origin and Evolution* by Agnes Arbor, Cambridge University Press, 1953, second edition (in the Rare Book Department), both out of print. However, one can purchase a paperback reprint of the 1912 edition of *The Book of Herb Lore,* 1971, by Lady Rosalind Northcote, through Dover Publications, Inc., New York City.

Botanologia: The English Herbal or History of Plants by William Salmon, M.D., another volume present in the Rare Book Department, was published in 1710. Seven hundred fifty-two English herbs are discussed, including names (in Latin, Greek and English), description, time, place, qualities, specifications, preparation, virtues and dose with suitable illustrations:

> Foxglove as a liquid juice purges and cleanses the Lungs, Stomach and Bowels; but ought to be given in not too great a quantity, because of its violent Operation. It may be given from three Spoonfuls to Six, in Mead or White Port Wine, according to Age and Strength; it works strongly both upwards and downwards, and prevails against the Scurvy, Dropsie, Jaundice, Gout and Rhumatism; and is found by experience to be an excellent thing against the King's Evil. Outwardly applied, it heals any fresh or green Wound. . . .

In regard to the dandelion:

> The liquid juice of Leaves and Roots. It may be given to two to three ounces in a Morning fasting, and likewise at Night going to Bed, either alone by it self, or mixt with a Glass of White Port Wine, to purify the Blood and Juices, open all sorts of Obstructions of the Bowels, expel the Jaundice, provoke Urine, resist Hypochondriack Melancholy, and ease the Pain of the Spleen.

Foxglove – Digitalis. From *Botanologia: The English Herbal or History of Plants* by William Salmon, M.D., 1710.

Mint from the garden in the form of a liquid juice mixed with vinegar was recommended by Dioscorides to stop bleeding. Salmon used it for vomiting and when a syrup of mint was mixed with "a few graines of long pepper," it was found not only to be "extreamly Stomachical" but provoked "Venery or Bodily Lust exceedingly." It was also used to kill long round worms in the stomach and "Guts."

Poppy in the form of a liquid, then as now, was used as an anodyne to ease and relieve pain by local application two to three times daily; ultimately it stopped catarrh and vehement cough, gave rest, eased and caused sleep.

The Rare Book Department's first edition of John Hill's *British Herbal* was published in London in 1756. A medical man, Hill followed the pattern established by his predecessors with a general history of plants and trees native to England, together with some suggestions as to their medical properties. He introduced the classification described by Linnaeus (1707-1788) in his *Species Plantarum: 1753.*

In describing poppy, Hill stated that the virtues of the several varieties were similar but to a different degree. All were soporific and of wonderful virtue against pain. Its tendency toward addiction was stressed. Foxglove or digitalis was a powerful emetic and in smaller doses a brisk purge. People in West England boiled a handful of leaves or three to four clusters of roots in ale; administered according to strength, it cured quatran agues and epileptic fits of long continuance.

Another beautifully bound folio tome was written by Theodori Zwingeri in 1744, *Theatrum Botanicum.* The illustrations in water color, all done by hand, are well worth a visit to the Mayfield Library even though the text is in German.

An Herbal for the Bible was translated by Thomas Newton in 1587. Newton, physician, cleric and teacher, described the virtues, qualities, nature, properties, operations and effects of herbs, plants, trees and fruits of the Bible. It is a small book (16mo) of fifty chapters. Biblical quotations appear in the margins with explanatory text. The book is of little medical value with the main stress on symbolism and philosophical observations respecting the subjects discussed and their use in ceremonial and sacred rites. Some examples are:

Chapter 2: Qualities, properties and nature of mandrake
Genesis 30:14–16

Chapter 43: Apples and fruits in general
Amos 8:1, Revelation 18:14

Chapter 48: Almond Tree
Genesis 43:11, Ecclesiastes 12:6

Chapter 50: Shrubs, shoots, sprigs, boughs, etc.
Isaiah 4:2, Hosea 14:5

One of the most interesting and ambitious works on herbals in its size and scope is the small elephant folio edited by Nissen, noted at the beginning of this essay. This masterpiece consists of a limited English edition of one hundred copies of fifty illustrated, descriptive pages, each taken from one of a variety of incomplete early herbals by numerous authors. Published in 1958 as the inspiration of Alfred Frauendorfer, Dr. Lotte Roth-Wolfle and Rudolph Weiss-Hesse, antiquarian book dealers, it contains a wealth of illustrated data unobtainable elsewhere in one edition. It allows a complete study of the period under discussion and covers the earliest printed herbals with examples of works of the leaders in the field in Germany (Brunfels, Bock, Fuchs, Lonitzer, Roesslin, Ryff), Italy (Mattioli), Switzerland (Jacob Diether), France (Chaumeton, Chamberet), Low Countries (Dodoens, de l'Ecluse, de l'Obel) and England (William Turner, Gerard, Salmon). The evolution of the art of plant description, classification and illustration can also be studied compositely. The slip case contains a descriptive booklet by Nissen.

A word should be said concerning herbals in the low countries. Their appearance there was due not only to the great investigators in this field, Dodoens, de l'Ecluse and de l'Obel, but also to the energies and devotion to the printing craft of Christopher Plantin (1514–1588) of Antwerp, the dean of publishers of the period. Plantin was diversified. In addition to Biblical and classical works, many in illustrated editions, he issued scientific publications of the greatest investigators of the period: Vesalius, Cordus, Gemma, Orta, Monardes, Della Porta, Acosta, Clusius and Lobelius. These appeared in French, German, Spanish and Dutch as well as in Greek, Hebrew and Latin.[7]

Fortunately for the local researcher, two other great works, not included in Nissen, are available for study in the Arents Library, the *Herbarium* of Apuleius Plantonicus and the "Badianus Manuscript," both in facsimile form. One copy of the former was reprinted by the Oxford University Press in 1925, its title indicating its origin: *The Herbal of Apuleius Barbarus from the early 12th century manuscript formerly in the Abbey of Bury St. Edmunds.* Thought to have been written in Greek as early as the fifth century, it was the first herbal to be introduced into England. It continued to play an important part in the history of medicine to the Middle Ages, concerning itself with the virtues of herbs as remedies for the maladies of mankind rather than with accurate botanical description and classification. Plants were regarded as "simples" or simple constituents of compound

[7] A bookbinder and leather worker by trade, Plantin was diverted to printing by an accidental injury. His success can be gleaned by the patronage of the Duke of Savoy and the King of France, but his real mark was made in inspiring devotion and interest in the field of printing within his own family. Even Plantin could not prognosticate that his business, established in 1576, would continue through eight generations to Edouard Moretus, the last of this distinguished line. The city of Antwerp appropriately purchased the *Maison Plantin* in 1876, three centuries after it was organized, and this veritable treasury of the history of the art of printing may be visited today as the *Musée Plantin Moretus.*

medicines. Illustrations were crude and included the whole plant with its roots. Descriptions of herbs were often followed by prayers and incantations to be given during their gathering, preparation and use. Unfortunately, frequent copying through the centuries resulted in continuing deterioration and errors.

In fact, the Apuleius sketches are thought to have been traced to a much earlier origin, the works of Pedanios Dioscorides, a Greek physician of the first century A.D., whose *De Materia Medica Libri Quinque* included approximately five hundred plants and was one of the recognized authentics in *materia medica* and to a lesser extent Botany for more than fifteen hundred years. Dioscorides' work was derived from his teacher, Krateuas, physician to Mithradates VI, Eupater, King of Pontus, 120-63 B.C. Pliny (23-79 A.D.) also discussed plants in his *Historia Naturalis* during this period.

Perhaps the most remarkable of the Library's books in this area is the "Badianus Manuscript," 1552, the earliest American medical book and the sole Aztec herbal.[8] Although the illustrations are primitive, stereotyped and lacking in perspective as one would expect, the colors and enduring qualities of the native dyes are charming. A delight to the senses, they have lost none of their original brilliance and pristine clarity in their reproduction through the centuries. This is a must book, along with Nissen, in the field of herbals for those with limited time at their disposal. It was written by a young Aztec physician, Martinus de la Cruz, in the original native language, Nahuatl, and translated into Latin by Juannes Badianus. The Aztec plant names were retained as there were no Latin equivalents. However, the accompanying illustrations were helpful in making modern botanical identification.

The manuscript was devoted to medical rather than surgical problems. Remedies were usually complex formulae containing various plant extracts to which might be added earth, diverse stones, bezoars and parts of animals. An epileptic was thought to be aided by eating the cooked brain of a fox and weasel. It also was thought that a stag brain helped those afflicted with mental stupor, and the brain of a weasel was used in an ointment for infantile infirmities. For treatment of the head

> the shrubs *xiuhecapahtli, yztac, ocoxochitl, teamoxtli,* and the precious stones *tetahultl, yztactlalli, eztetl,* and *temamatlatzin* ground up together in cold water stop heat in the head and when ground up in hot water stop coldness therein. Apply three times a day, morning noon and evening, and the neck and throat are to be bound with the sinew of an eagle's foot and neck. One suffering from headache should eat onions in honey, should not sit in the sun, not work and not enter the baths.

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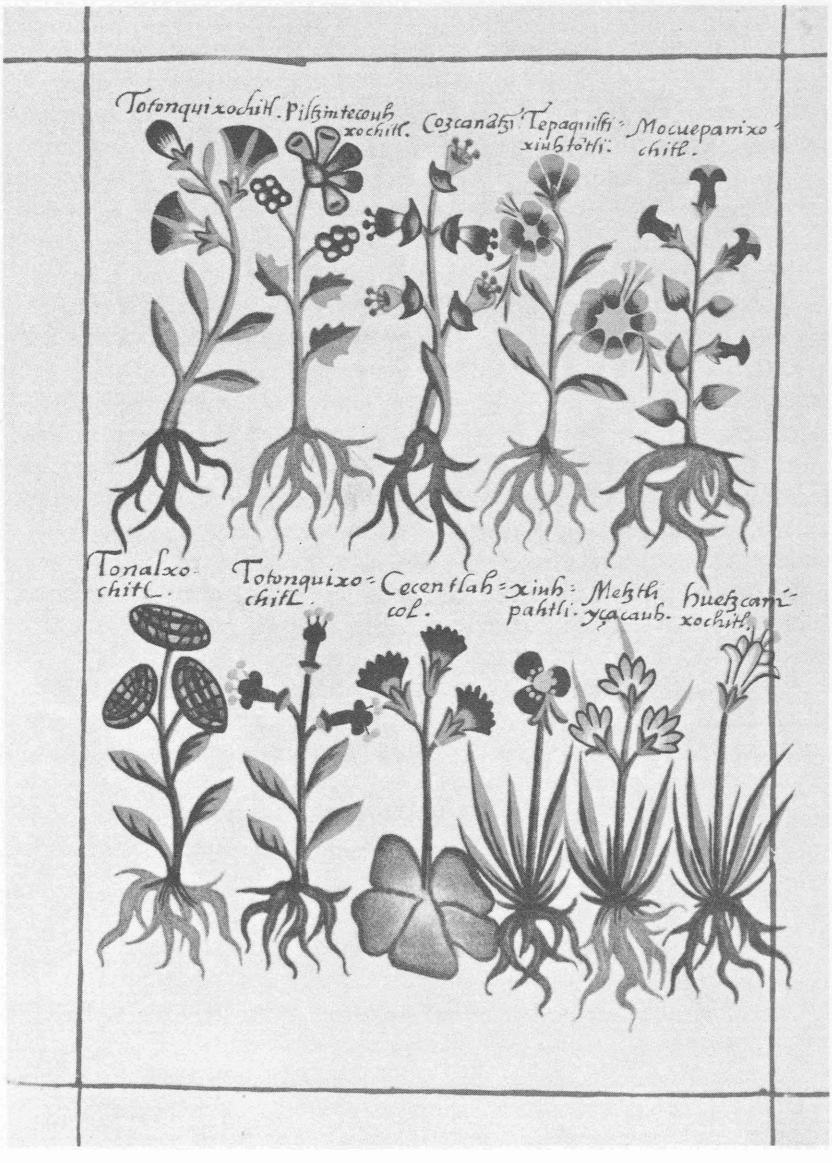
[8]The Library's copy of the Badianus Manuscript is a facsimile of the original in the Vatican Library.



From the *Badianus Manuscript*, facsimile edition, Baltimore, Johns Hopkins Press, 1940. Reproduced by courtesy of Johns Hopkins University Press.

As a cure for falling hair, the herb *xiuhhamolli* is recommended, "ground and cooked in the urine of a dog or a stag, with tree frogs and the small animals *auatecolotl* (caterpillar)."

As for a cracked skull,

> Herbs that spring up in the summer, wet with dew, ground up in the blood of a punctured vein and white of egg with emerald, pearl, crystal and *tlahcalhuatzin* and little earthworms are to be smeared on the fractured head; when there is no blood found, burned frogs will serve.

In conclusion, I can not resist saying that the collection of herbals in the libraries of Syracuse University has stimulated me to enter the ranks of collectors. Others with a similar leaning may be interested to know that, among the books described above, I have acquired both editions, 1633 and 1636, of Johnson's revision of the Gerard *Herbal* and am negotiating with a London merchant for the Dodoens work. Recently I bought an interesting related reference in two volumes, *Historical and Biographical Sketches of the Progress of Botany in England from Its Origin to the Introduction of the Linnaean System*, by Richard Pulteney, published in London by T. Caldwell, 1790.

If there are *Courier* readers who know of other early herbals that might be available to a "hooked" collector, I would be everlastingly grateful for a tip as to their whereabouts!

Four Bachrachs

by Bradford Bachrach

The art collections in the George Arents Research Library are greatly enhanced by the Louis Fabian Bachrach Sr. Papers, the gift of the Bachrach family, documenting the career of a leader in the photographic arts. In addition to manuscripts of magazine articles, speeches and interviews, correspondence and subject files, the collection includes some 200 photographs made by Mr. Bachrach and members of his family: his father, David, and his sons, Louis Fabian, Jr. and Bradford Bachrach.

With the exception of a few early scenes of the Maryland-District of Columbia area, the photographs are examples of the fine portraiture for which the Bachrach name is famous. The portraits include American presidents, cabinet members, heads of state of other countries, university presidents, religious leaders, musicians, presidents of industrial organizations and people of prominence in many other fields.

All but two of the portraits reproduced here, which have been provided by Mr. Bradford Bachrach with his brief history of the family's development in photography and comments on the portraits, have been added to the Bachrach Collection at Syracuse.

The Bachrach photographic dynasty, now in its 103rd year, was started in Baltimore, Maryland by David Bachrach, who was brought to this country from Rhineland, Germany by his parents at five years of age. He started his own photographic studio in 1868 and shortly thereafter, opened a studio in Washington. Until 1920, when he retired, he offered photographic service typical of the period, specializing in portraiture, with some theatrical and scenic work.

David Bachrach was distinguished principally for his writings in professional publications, puncturing claims to "secret" formulas of his peers for photographic processing; for his part in developing the process for the

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Mr. Bachrach is President of Bachrach, Portrait Photographers since 1868, with headquarters in Watertown, Massachusetts.

Bradford, Louis Fabian and Fabian Bachrach.

modern dot procedure used in photo engraving; and for his passionate letters to the editor of the *Baltimore Sun* on behalf of civil liberties and civic responsibility.

His elder son, Louis Fabian Bachrach, served an apprenticeship with David starting in 1900 and, after studying in New York, opened his own studio in Worcester, Massachusetts, in 1909.

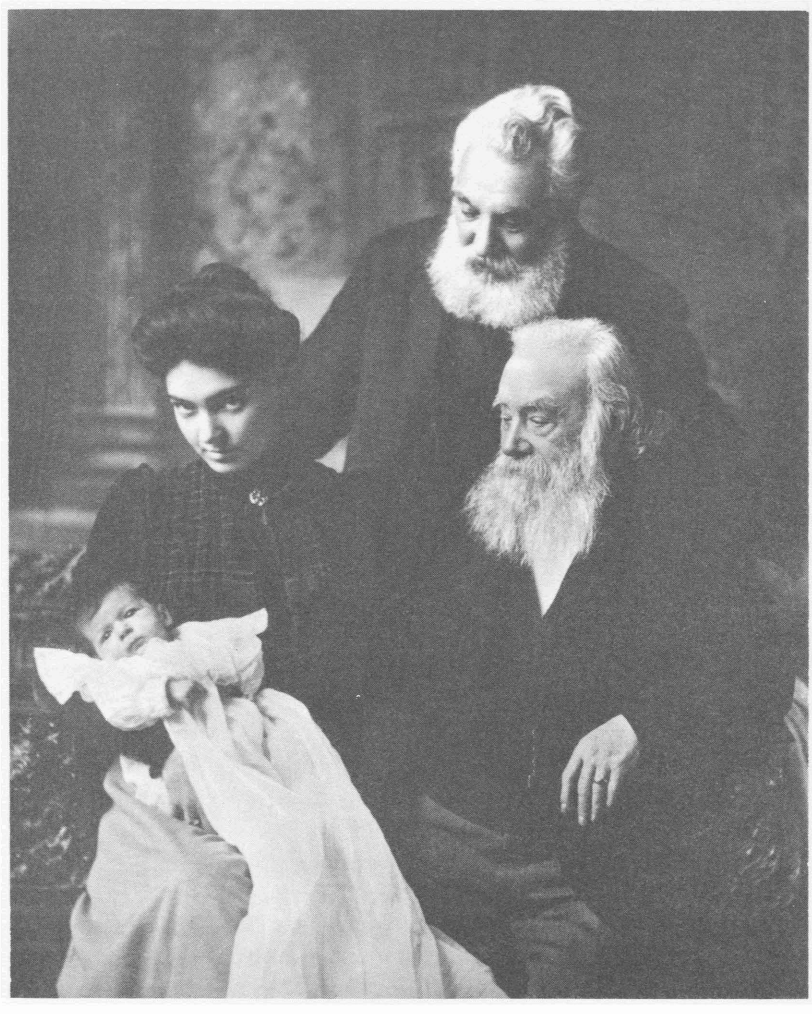
The younger son, Walter Keyser Bachrach, after studying with Louis in Worcester, worked with his father in Baltimore and Washington, and gradually assumed responsibility for the "southern" studios. He opened the Bachrach studio in Philadelphia in 1915, and the New York studio in 1917.

In 1925 Louis Fabian Bachrach took over the entire organization from his brother Walter. At that time, it included 31 studios in New England and the middle Atlantic states.

In the 1929 to 1933 period, many of the smaller Bachrach studios were closed, and in the 1940s, sons Bradford and Fabian Bachrach began to assume responsibility for the separate studios for men and women in Baltimore, Boston, Chicago, New York, Philadelphia and Washington.

Louis Bachrach's principal contribution to photography was his devotion to high standards of portraiture and the merchandising thereof, and his ability to inspire his associates to work within these standards.

Although the three generations of Bachrachs have projected themselves through literally hundreds of cameramen who have worked for them over the years, each of the photographs reproduced here was made by one of the Bachrachs, personally.



Alexander Graham Bell – A Four-Generation Group

In January of 1902, Alexander Graham Bell, the inventor of the telephone, came to David Bachrach's studio in Washington with his daughter, Mrs. Gilbert Grosvenor (Elsie May Bell), his father, Alexander Melville Bell, and his two-month-old grandson, Melville Bell Grosvenor. Mr. Grosvenor, who was for many years President of the National Geographic Society, is now Editor-in-Chief of the *National Geographic Magazine* and Chairman of the Board of the Society. The photograph was first publicly reproduced in the *National Geographic* in July 1965.

Photographed by daylight on a wet plate, by David Bachrach.

The Bradford Head

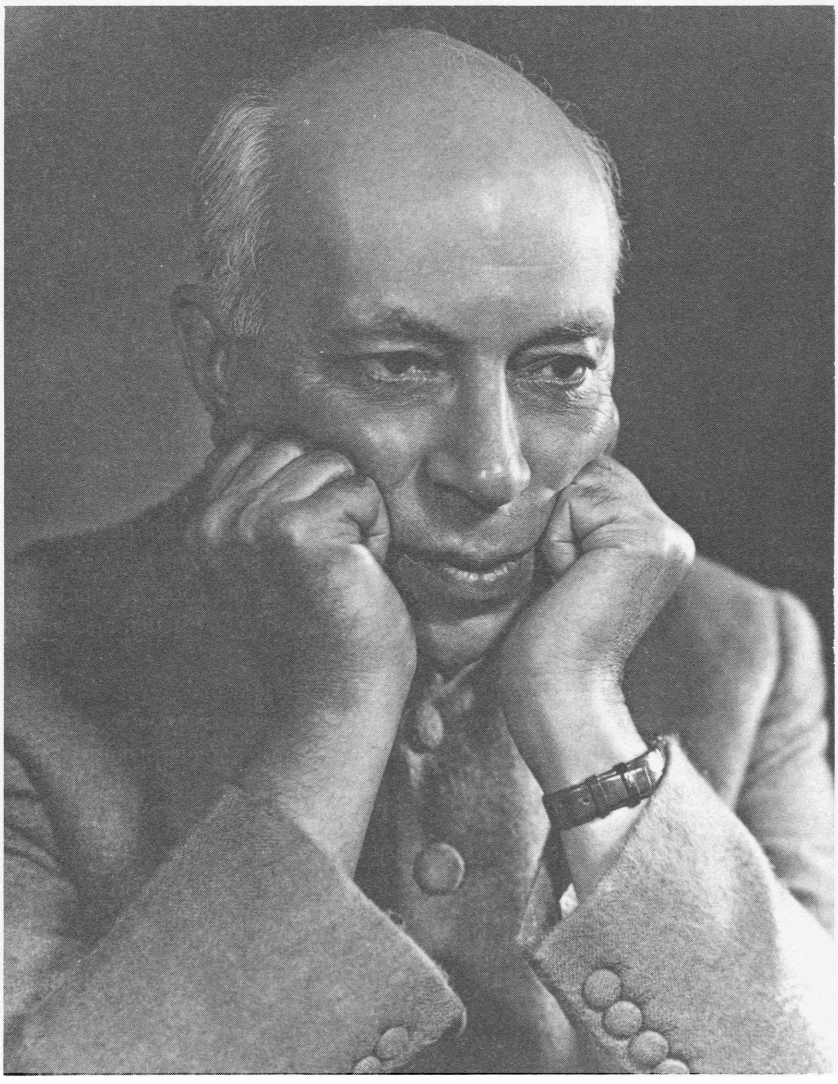
In 1912, when his son Bradford was two years of age, Louis Fabian Bachrach photographed him in a pensive mood. Reproductions of this photograph were widely publicized as an example of Bachrach child portraiture of that period.

The original photograph was made on a half-cabinet plate, in Louis Bachrach's daylight studio in Worcester.

Eleanor Roosevelt

In 1934, following the reproduction of an outstanding portrait of Queen Elizabeth by British photographer Cecil Beaton, Louis Fabian Bachrach wrote to Mrs. Eleanor Roosevelt suggesting that *her* position called for a first-rate portrait, not unlike the Beaton portrait of the Queen, for release to her many admirers. The letter suggested that Mrs. Roosevelt had tended to shun photographers, and that the making of a good portrait might take something over an hour of her busy time. When her reply came, agreeing that such a session was probably necessary, Louis Fabian Bachrach and Bradford Bachrach went to the White House. On their arrival with a tremendous amount of lighting equipment, Chief Usher Hoover commented that the size of Bachrach's entourage reminded him of Metro-Goldwyn-Mayer, then the dominant motion picture organization.

The success of the portrait depended on trying to capture Mrs. Roosevelt's animation, and emphasizing her fine physique. Of the forty odd exposures made with incandescent light, on slow orthochromatic film, only about ten were photographically of first quality; the one reproduced was Mrs. Roosevelt's favorite for a number of years.



Prime Minister Nehru

In the early Kennedy years, the Chief of Protocol of the State Department arranged with Fabian and Bradford Bachrach to photograph a number of the visiting heads of state who came to this country to stay either at Blair House or the White House, and later at the Waldorf Towers in New York. As a result of this arrangement, a number of important foreign visitors came before the Bachrach camera.

Among the many photographs made personally by Fabian Bachrach was a portrait of Nehru, done early one morning at the Waldorf Towers before Mr. Nehru addressed the United Nations General Assembly.

Fabian caught the Prime Minister in a pensive mood. The original photograph was done on Ektachrome, and Mr. Nehru's copy, in the form of a large dye transfer print, was given to his daughter. Later, when she visited New York, the State department arranged for Mr. Bachrach to hang a duplicate picture of Mr. Nehru, which she found in her hotel room on her arrival.

Harold Ross

Louis Bachrach always admired Harold Ross for the single-minded way in which he brought the *New Yorker* magazine to its first-rank prominence. In the spring of 1948 Mr. Bachrach photographed Harold Ross at the New York Bachrach studio.

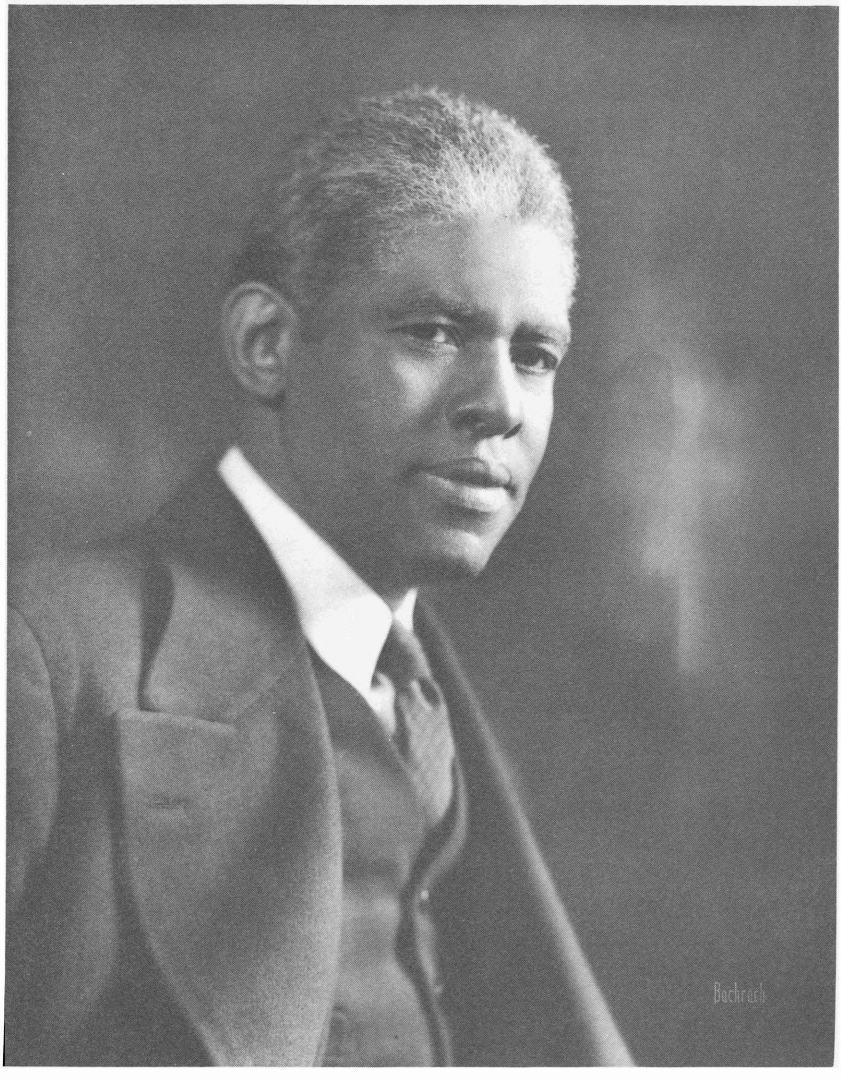
Although he was noted for having a short temper, Mr. Ross gave Mr. Bachrach all the time and cooperation needed for his sitting. This photograph received relatively little favorable comment at the time it was made, but it remained the photograph by which Mr. Ross was principally known. Ross wrote of it, "That picture project was Mrs. Ross', not mine, and I wanted no part of it. . . . She later reported to me that I was scowling in every one of them, and she would have none of them. . . . I cannot be held responsible for looking disagreeable in these days of stress and turmoil. . . ."

Queen Frederika

Following the display at the office of the Chief of Protocol in Washington of numerous portraits of heads of state made by the Bachrachs, Bradford Bachrach was asked to photograph the dowager Queen Frederika of Greece, when she was visiting New York with her daughter in 1964.

The appointment was at the Waldorf Towers in New York at 6:30 in the evening, prior to the Queen's departure for dinner with the Henry Luces. Bradford Bachrach, assisted by Edmund Jaskulski, waited for well over one and a half hours for the Queen and her daughter to finish dressing for dinner, and was pleasantly surprised to learn that the Queen was willing to be late for *her* appointment in order to give him enough time to do his series of portraits in color.

The Queen herself was extremely graceful and gracious. The original photograph was made on Ektachrome, and the reproduction is from a dye transfer print.


Bachrach

Roland Hayes

This first (1926) Hayes portrait made by Louis Bachrach resulted from the correspondence which Louis Bachrach's wife had had for some time with Mr. Hayes, the prominent Boston tenor. Herself a musician, Mrs. Bachrach had long been an admirer of Mr. Hayes' artistry, and had told him so on many occasions.

The portrait was made with incandescent light, at the Bachrach studio in Boston, on orthochromatic film.

John Fitzerald Kennedy

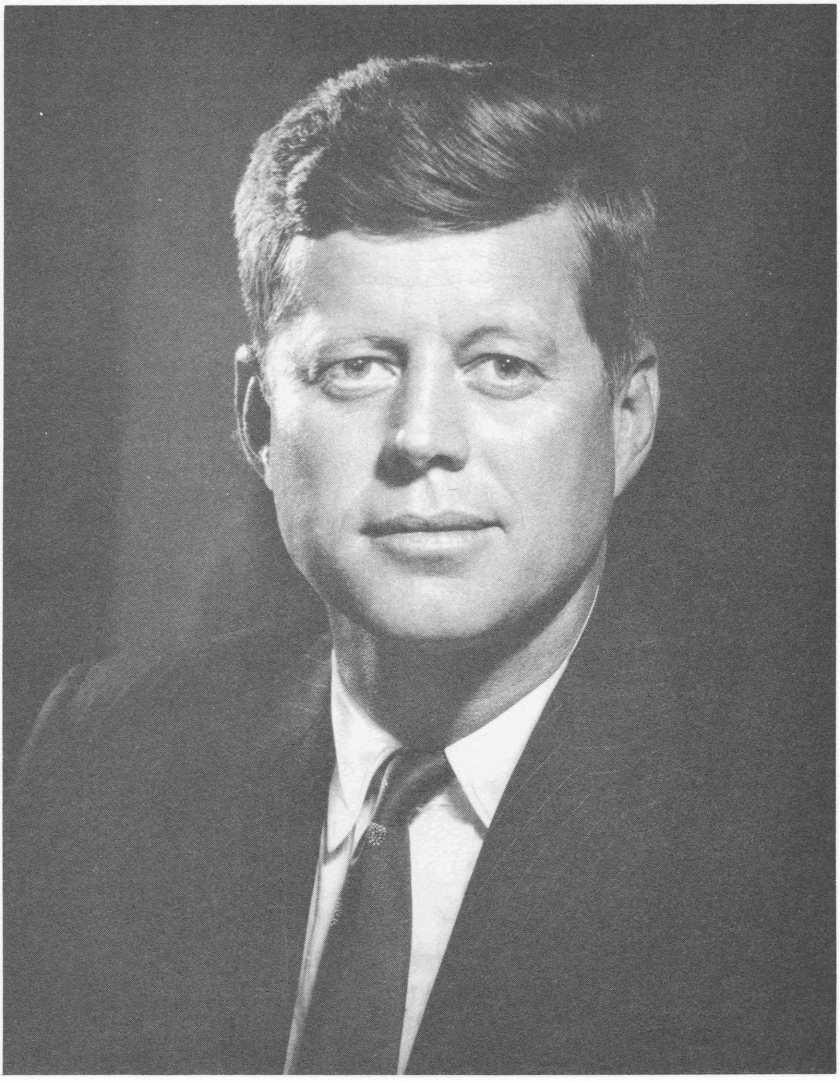
When it was clear in 1960 that Senator John Kennedy was likely to become a nominee for the presidency, Fabian Bachrach personally arranged, through Senator Kennedy's secretary, to do a portrait of him in his office.

Pressing business at the Capitol kept the Senator away from his office well past the 3:00 p.m. appointment time; when he finally arrived at 7:00 p.m., it was only through the intervention of his secretary that the photographs were made at all. The elapsed time given Mr. Bachrach was about eight minutes, from start to finish of the sitting, and he made pictures in both color and black and white.

Senator Kennedy was naturally graceful, but the success of the portrait depended on Fabian Bachrach recognizing the best angle from which to work, and confining his short session to concentration on a few simple fundamentals.

When the pressure and care of the President's office began to show in Mr. Kennedy's face, the Fabian Bachrach portrait, made a few months earlier, came to be accepted as the official Kennedy photograph and its reproduction was widely pirated.

This reproduction is from a dye transfer portrait, made from an Ektachrome.



Billie Burke

In 1962, retired actress Billie Burke (in private life, Mrs. Florenz Ziegfeld) arranged for a portrait to be taken for her grandchildren.

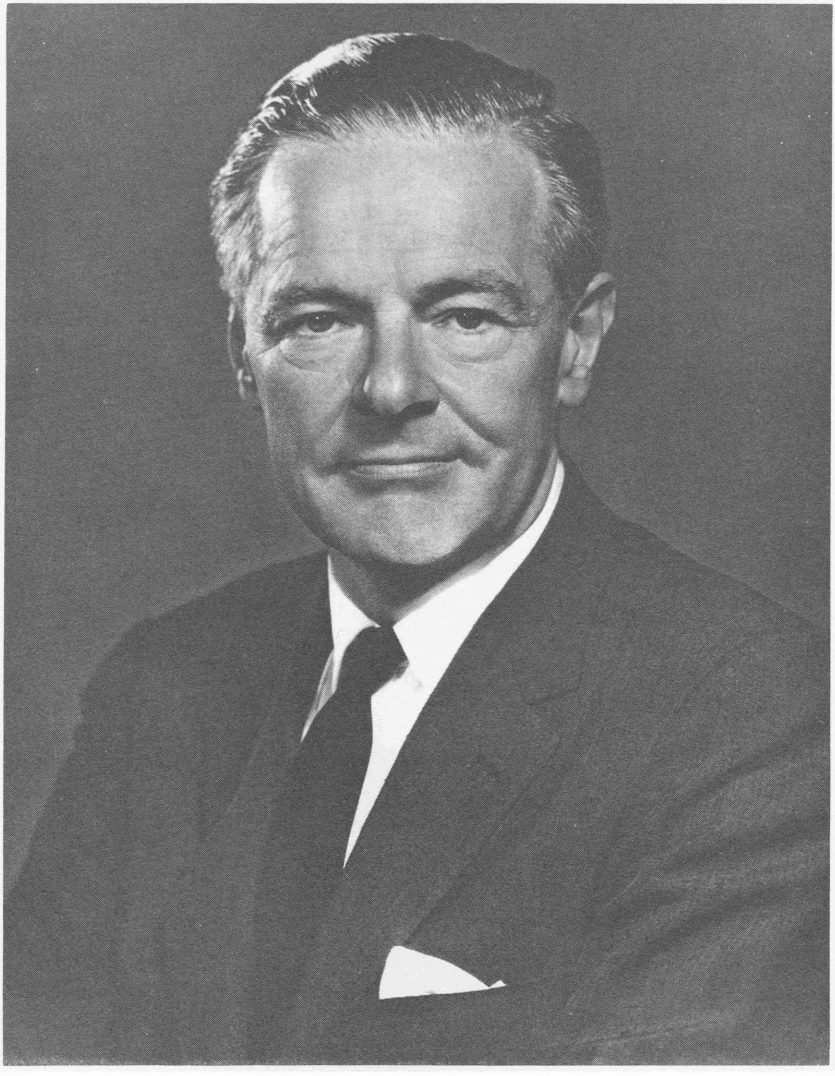
It happened that on the warm spring day when Mrs. Ziegfeld came to the Bachrach studio in New York, she was forced to climb to the fourth floor because the elevator that day had broken down. Gracious and patient throughout, Mrs. Ziegfeld presented to the camera the charm which had made her famous since her early days in the theatre. She was then in her middle seventies.

She was photographed by incandescent light, on fast panchromatic film, by Bradford Bachrach and Ralph Shacklee.

Henry Cabot Lodge

Having obtained the nomination for candidate for Vice President in 1960, Henry Cabot Lodge came to the Bachrach studio in New York at the urging of his campaign advisers. Mr. Lodge clearly indicated that he was in no mood for sitting for photographs; that he had plenty of photographs in his scrap books; that he was extremely fatigued from having been up late in the night, as United States Ambassador to the United Nations, arguing about Soviet electronic espionage with the Soviet Ambassador; and that he had managed to cut himself shaving that morning. Nevertheless, his press advisers had prevailed upon him to sit for a new photograph.

Because Fabian was unavailable in New York that day, Bradford Bachrach, assisted by Raymond Bustanoby, made the photographs. The portrait chosen was made on Ektachrome, with strobe lights, and was reproduced in color as a poster for the campaign.

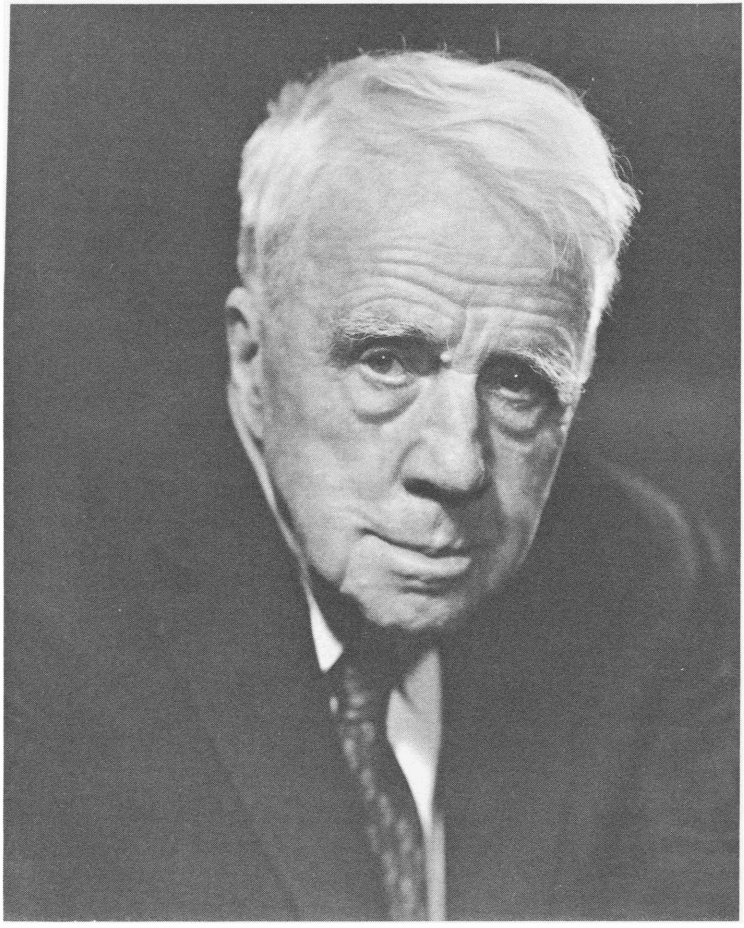


Calvin Coolidge

In 1924 Louis Bachrach went to the White House to photograph President Coolidge, assisted by Louis' regular Washington cameraman. Mr. Bachrach worked with the daylight available from the windows in the President's office.

Mr. Coolidge gave all the time needed. When Louis Bachrach asked him, "How much time do you have, Mr. President?" the President wordlessly showed him the presidential appointment book for that day. It was completely blank, except for the notation that Bachrach was to photograph him.

After thirty minutes of silence, Coolidge, feeling some urge for conversation, asked bleakly, "How's business?" Bachrach answered, "Fine," and the conversation ended.



Robert Frost

Fabian Bachrach made the last professional portrait of poet Robert Frost, some six months prior to Mr. Frost's death.

Fabian found Mr. Frost extremely pleasant and easy to work with. It was clear that time was beginning to leave its mark on Mr. Frost's strength and vitality, but the poet seemed to enjoy the experience, and later wrote glowingly in praise of the results.

The original photograph was made on Ektachrome. The reproduction is from a dye transfer print.

The Liechtenstein Music Archive on Microfilm at Syracuse

by Don L. Smithers

One of the major difficulties for an American scholar in carrying out research in European history is having access to original sources. As most New World researchers know, the further back in time the subject under investigation, the smaller the probability of finding source material in an American library. One way of overcoming this source barrier is for the scholar to rely on microfilm copies of inaccessible materials. While most institutions around the world are prepared to supply scholars with photocopies of original documents and other source materials in their holdings, some libraries, especially those in Eastern Europe, have neither the facilities nor the personnel to make their holdings available on microfilm. Small but significant former church libraries in Poland and Czechoslovakia, often in remote areas, do not normally have the facilities or the technically skilled personnel to provide photographic copies of their unique sources. Music and documents relating to pre-eighteenth-century musical establishments, especially ecclesiastical foundations, are often preserved in such libraries. One of these is located in the small town of Kroměříž in Moravia, Czechoslovakia. The unique musical sources in this somewhat remote library are now most felicitously preserved on microfilm at Syracuse University. The films are part of the growing microfilm resources of the University, and, for American scholars, constitute in themselves a unique source of seventeenth-century Central European music, particularly since the specific Czech archive was never microfilmed previous to the complete filming for Syracuse University. Scholars especially interested in the culture and history of the Hapsburg or Holy Roman Empire will find this music *terra incognita* and a necessary adjunct to their arsenal of seventeenth-century sources.

The Eastern regions of the Holy Roman Empire included at one time the territories of Bohemia, Moravia and, bordering the two in the north, Silesia. The bishops of these lands, as well as those from a number of other dioceses in the German Empire, were given by imperial decree the title of

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Don Smithers is professor of Music at Syracuse University. *His work in Czech archives over the last three years was subsidized by the American Council of Learned Societies and Syracuse University.*

Karl Liechtenstein-Kastelkorn (1624-1695), Prince-Bishop of Olomouc from 1664 until his death. Courtesy of Oddelení Národního Muzea v Kroměříž.

Fürst-Bishof or Prince-Bishop. As suggested by their two-fold title, these Prince-Bishops were both temporal and spiritual rulers, some of whom maintained establishments in the sixteenth and seventeenth centuries comparable in size and magnificence to many of the opulent households of Europe's secular princes. The territories of Moravia and Silesia were included in one diocese, the episcopal seat having been located in the Moravian city of Olomouc (in German, *Olmütz).* From the end of the Middle Ages until the nineteenth century the residence of the Bishops of Olomouc was maintained at the town of Kroměříž (in German, *Kremsier*), a relatively short distance between the cities of Brno and Olomouc and about 90 miles from Vienna.

Karl Liechtenstein-Kastelkorn, the son of a distinguished family of the Tyrol, was elected Bishop of Olomouc in 1664. During his thirty-one years as bishop, until his death in 1695, Liechtenstein rebuilt the town of Kroměříž, which had been destroyed by the Swedes toward the end of the Thirty Years' War. Among his extensive building and renovating projects was the castle-residence of the Olomouc bishops, rebuilt under the direction of the Italian architects Luchese and Tencalla. By the last quarter of the seventeenth century the town of Kroměříž was sufficiently recovered from the ravages of the first half of the century, with evidence everywhere of Liechtenstein's somewhat grandiose architectural schemes. Most of the buildings and parks created in and around Kroměříž by its ecclesiastical patron may still be seen and enjoyed today.

Impressive evidence of Liechtenstein's musical interests and his establishment of a court *Kapelle* with as many as thirty instrumentalists is the collection of mostly manuscript music now preserved in the castle archives. Nearly 1,000 compositions exist in manuscript sets of parts, with many works found among the printed sources. The works range from complete Mass settings, *Vesperae,* and *Offertoria,* to a large quantity of instrumental sonatas, suites and *balletti.* The attributed pieces are the work of nearly 100 composers, including some compositions of Leopold I and his first wife, the Empress Margarita, Infanta of Spain.

It must be noted at this point that many of the composers represented by the substantial musical archives at Kroměříž did not actually work for the bishop or anywhere near Moravia for that matter. A considerable number of compositions were collected by the bishop's various agents and sent to Kroměříž to be performed by the court band.

It was perhaps a fortuitous accident that some time in the early eighteenth century the instrumental and vocal music in Liechtenstein's collection was deposited in the organ loft and tower of the Collegiate Church of St. Mauritius, which is located only a few hundred feet from the bishop's castle. Fortuitous, inasmuch as the music lay forgotten but undisturbed during several periods of unrest and at a time when it was likely that most of the manuscripts might have suffered the same fate as the contents of other Moravian archives.

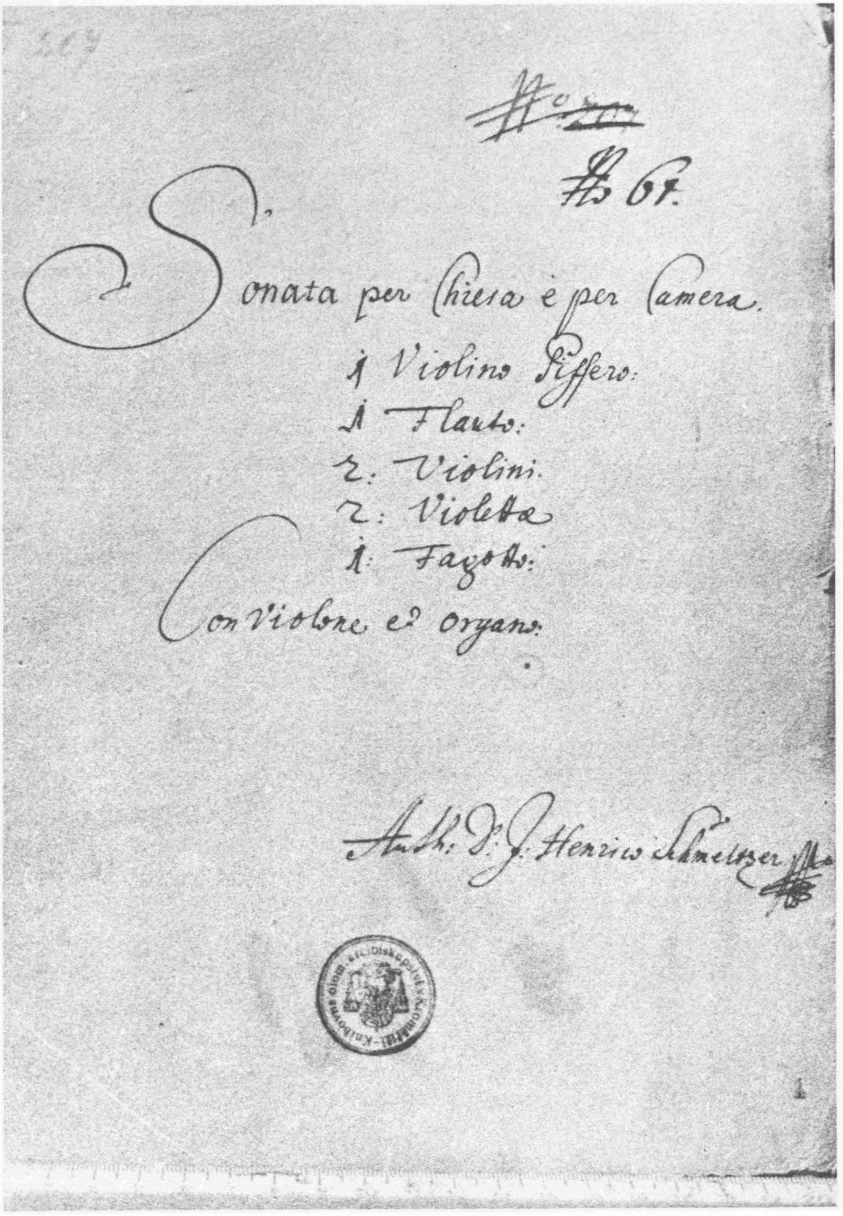
It was not until the turn of the last century that Liechtenstein's collection was discovered and its importance realized by the Austrian musicologists Guido Adler and Paul Nettl. A catalogue of the surviving pieces, which includes the entries from an old inventory, thereby accounting for the contents of the original collection, was published by the Moravian musicologist Antonín Breitenbacher in 1928. I am preparing an up-to-date inventory, which will include references to other copies or sources of works found at Kroměříž, especially those located in Austrian libraries.

The importance of the Liechtenstein collection must not be underestimated. Much of the music was the work of a small but influential group of composers and represents a phase of musical composition about which comparatively little is known and virtually nothing has been written in the English language. Many of these composers were active at the court of Emperor Leopold I and might be referred to as the first Viennese "school." Their music, their instrumental compositions in particular, forms an important link in the process of evolution of musical styles from northern Italy at the turn of the sixteenth century to the more complex developments in a number of European musical centers north of the Alps about 100 years later. In the development of the eighteenth-century sonata, for example, the contributions of the seventeenth-century Viennese composers were especially important.

In this respect the collection of nearly 200 sonatas composed before 1700 that survive at Kroměříž is an important source for the study and documentation of this development; more particularly so inasmuch as the bulk of these compositions is unique and was the work of composers directly associated with events and the cultural life at Vienna. Even the music of the native Slav composer, Pavel Josef Vejvanovský, must be included among the Viennese-associated works, since his music was a product of that culture (he probably studied under Schmelzer, and his music reveals definite influences of his presumed Austrian mentor). Similarly, the music of Heinrich Ignatz Franz Biber, probably the most substantial material in the Liechtenstein collection, reflects in large measure the Italian-Viennese stylistic profile of Schmelzer, who is supposed to have taught Biber as well.

Biber's talents, however, were of greater magnitude than most of his contemporaries and his contributions, especially in the development of the solo-violin repertory, were considerable. Although Biber's skill as a composer for the violin brought him international fame in his own time and is practically all he is remembered for today, his imagination and wit are evidenced by a number of larger works that survive only at Kroměříž.

The most unusual of Biber's larger works, remarkably forward looking in its use of programmatic and scoring devices, is his suite for strings and continuo entitled *Battalia,* with the original German sub-title translated as "The debauched carousing of the Musketeers – Mars – The battle and lament of the wounded – Mimicked in music and dedicated to Bacchus." To imitate



Title page of a sonata by Johann Heinrich Schmelzer, now preserved on film in the Syracuse University Liechtenstein microfilm archive. Courtesy of Oddelení Národního Muzea v Kroměříž.

the furniture and sounds of war, Biber requires *col legno* bowing, bits of paper to be inserted between the strings of the violone in order to produce the sounds of a snare or field drum when the strings are roughly bowed, *tremolo* and "snapping" *pizzicato* – a technique more associated with the music of Bartok but employed here by Biber to conjure up the image of cannon being fired. The most incredible section is where the composer has each part play a different tune in what amounts to a cacophonic seven-part *quodlibet.* The groaning, muddled sounds of drunken confusion are most vividly conveyed. One of the tunes, incidentally, in fact the only one so far identified, is *Kraut and Riiben haben mich vertrieben,* a folk melody used by Bach in Goldberg Variation No. 30, which is also a *quodlibet.*

Another of Biber's remarkable works preserved at Kroměříž, one of a large number of a genre catalogued as *Balletti,* is the *Serenada a 5* for strings and harpsichord. Like the *Battalia,* Biber has added to the title page directions for its performance, suggesting that the stringed instruments are to be played in a variety of ways. In the performance of the fourth movement *Ciacona,* for example, the composer stipulates that the violinists and violists are to lay aside their bows and play their instruments in the manner of lutes. At the same time the violone players are required to sing a part that includes a text and is subtitled *Der Nachtwächter* (The Night Watchman). The text is in accordance with the composer's title-page directions, "In the chaconne the night watchman appears calling out the evening curfew." Besides these remarkable programmatic devices, Biber makes extensive use of alternating tempos and contrasting dynamics throughout the entire composition. It is one of the most delightful pieces written in the seventeenth century.

Not all of the instrumental music at Kroměříž is for strings alone. Some of the most extraordinary solo wind music written before Bach and Telemann is to be found in Bishop Liechtenstein's collection. Sonatas, suites and serenades with virtuoso parts for cornetti, trumpets, trombones and recorders abound in this important Czech archive. Works with as many as eight trumpet parts – there were as many as 21 trumpeters employed by the bishops of Olomouc between 1661 and 1699 – are included among the sonatas, while a number of Mass and Vesper settings require a similar number of pieces that were intended for performance out of doors during the summer in the beautiful gardens surrounding the bishop's castle. Solo parts for baroque shawms (precursors of the modern oboe), bassoons and one sonata for a Cornu di Caccia (hunting or French horn), one of the earliest works written for the instrument, are further evidence of the importance of wind instruments in the bishop's *Kapelle.* One might ask if these works were actually performed at Kroměříž, especially on the intended instruments.

Besides the payment records for performers in Liechtenstein's employ and the surviving music where specific instruments are required, the most conclusive proof that the bishop's orchestra did in fact make use of these various instruments is the existence of inventories of the castle possessions.

One inventory, probably taken soon after the death of the Fürst-Bishof in 1695, is the *Consignatio Instrumentorum* which mentions the following:

Violini seu fides	12
Violini Piculi	2
Violae di Brazzio	11
Viola fagotto (probably a small cello)	1
Violae d'Amour	2
Basetl (cellos or small double-basses)	2
Violoni	3
Viola di Gamba	2
Fidiculae Schalamaru(m) (lutes or theorbos?)	3
Cornetti	2
Cornetti muti	4
Flautae in Futrali (recorders)	4
Fagotto	1
Flauto Basetl (bass recorder)	1
Stromento d'Ala (harpsichord)	1
Schalamai (shawms)	3
Hautbois ex B	2
Flautae ex B (transverse flutes)	2

Another list specifies the makers of the stringed instruments; among the makers named for the violins are Stainer and Amati, giving some hint of the quality of instruments played in the Kroměříž orchestra.

No trumpets, trombones or timpani are mentioned in the above quoted inventory, although trombones and a pair of timpani are included in other household accounts. That the sound of trumpets was a frequent and necessary noise at Liechtenstein's court is not only verified by the number of players accounted for in the payment records, but the frequency of trumpet parts in the vocal and instrumental music in the Liechtenstein archives is ample testimony of the instrument's regular use. At least three different terms occur in scores and parts to indicate the use of the baroque trumpet: *Tromba, Clarino* and *Tromba breve.* The first two terms are the normal seventeenth and eighteenth century designations for the baroque or natural trumpet. The third term, however, raises at least one interesting possibility of a different kind of trumpet having been used at Kroměříž, other than the normal oblong-shaped instrument, or, as it was called in Germany, *Feld-trompete* (field trumpet). A *tromba breve* may have been the kind of small, coiled-up instrument depicted in Haussmann's portrait of Gottfried Reiche, Bach's first trumpeter at Leipzig. If so, it would be the first specific designation for this particular instrument that has so far come to light.

One of the trumpeters at Liechtenstein's court was Pavel Josef Vejvanovský, who was appointed Kapellmeister after Biber took French leave from the bishop's employ in 1670 (Biber absconded and was soon after in the service of the Archbishop of Salzburg). Vejvanovský frequently signed his name with the title *Tubicine Campestri*, Latin for the German military title *Feldtrompeter* (field trumpeter), signifying his membership in the knightly *Kammeradschaft* of imperial trumpeters and subject to the privileges imposed by membership in that organization. Besides his duties at Kroměříž and Olomouc as the leader of the bishop's orchestra and as a resident composer and trumpeter, Vejvanovský was also a copyist. A quantity of music by various composers survives in his manuscript, and his own compositions account for a large percentage of the contents of the Liechtenstein music archives. His works reveal a winsome naiveté and, as might be expected, a considerable use of the trumpet. Some of Vejvanovský's compositions have found their way into print in recent times, although the appearance of his music in the Czech series *Musica Antiqua Bohemica* is unhappily restricted to the instrumental pieces. His output of sacred vocal music is impressive, but none of these works is yet published.

It is obvious that the Masses, *Vesperae* and other sacred settings in the Liechtenstein archives were intended for liturgical use, either in the bishop's own chapel, the Collegiate Church of St. Mauritius in Kroměříž or at the cathedral of Olomouc. A number of these works were actually written at Kroměříž, their title pages frequently bearing the annotation "Scriptum" – or "Composti Cremsirij," with the date and author's name.

Yet what was the function of the instrumental music? Besides the apparent entertainment value of a number of instrumental pieces, the title pages of many, the sonatas in particular, belie their function as simply court chamber diversion. In the light of some recent studies on the role of instrumental music in the Roman Catholic rite during the seventeenth century, a dual purpose for some sonatas is suggested where the direction "Per Chiesa e per Camera" (for church and chamber) appears on the title page. Moreover, the function of some sonatas as antiphon substitutes in the liturgy, either in the celebration of Mass or at Vespers, is suggested by those in the Liechtenstein collection that have such specific titles as *Sonata Sancti Petri et Pauli, Sonata Natalitia, Sonata S[an] cti Mauritij, Sonata Paschalis* or *Sonata Resurrectionis.* The liturgical use of these pieces at Kroměříž or Olomouc on particular religious feast days is further confirmation of at least part of the collection of sonatas.

One sonata in particular, the *Sonata Sancti Polycarpi,* seems especially suited for the occasion for which it was written: the feast day of Saint Polycarp, the Apostolic Father and Bishop of Smyrna who was martyred in the second century. He is considered an important figure in the early Christian Church, and his feast day, celebrated on January 26, was appropriately kept on at least one occasion with the performance of Heinrich

Biber's work for eight trumpets divided into two choirs with timpani and basso continuo. I have edited the piece, and it has been recorded recently by the Vienna Concentus Musicus.

The rivalry between Leopold I and Louis XIV had its musical consequences. What the *Roi Soleil* could do, the King of the Romans could do better, and musically one of the consequences was the cultivation in Vienna of large-scale musical dramas and gargantuan choreographic entertainments. The music for some of these spectacles was composed by the Italians at Leopold's court, Bertali and Poglietti, as well as the Viennese-born Schmelzer. These works were ususally entitled *Balletti,* and were arranged for various instruments in suite form, often with French and Italian dance-names for the individual movements.

Some two hundred works fitting this description survive at Kroměříž. The title pages of some testify to their Viennese origin and originally intended purpose. Schmelzer's *Balletto di Centauri* for three groups of instruments, for example, has on the title page to the set of parts, *per la festa a Schonbrun 1674* (for the feast – probably the emperor's birthday – at the Schonbrunn Palace in 1674). The now missing *Ballo di Cavalli* of Schmelzer was probably the music to the gargantuan *Ballett zu Ross* (equestrian ballet) staged in Vienna on the occasion of the marriage celebrations of Leopold I to Margarita of Spain in the winter of 1666-67. The music, which survives in several other sources, was performed by the emperor's mounted trumpeters and the imperial version of Louis XIV's band of twenty-four strings, providing the accompaniment to a spectacle that included dancers in all sorts of allegorical costume, floats and triumphal carriages with a variety of scenic displays, all of which was tantamount to the most dazzling three-ring circus ever produced.

These works turn up at Kroměříž because Bishop Liechtenstein had his Viennese agents or the composers themselves send them to him, employing them for his own entertainments in and around the Kroměříž residence. The anonymous *Ballo Canalia* was probably one of a number of pieces performed by the bishop's musicians on barges that floated on the many canals that thread their way through the palace gardens, the water being diverted from the nearby river Morava, a tributary of the Danube. The time of carnival was the occasion for a number of *balletti* being performed in the bishop's palace, and it is not surprising that several works in the Liechtenstein archives were intended for the pre-Lenten celebrations – Vejvanovský's *Balletti per il Carneuale* composed in 1688 and Schmelzer's two *balletti* for *Faschingsfesten anno* 1679, to name but a few.

The surprising thing about the large collection of diverse compositions in the Liechtenstein archives is the almost total absence of keyboard music. One might have expected to find some organ pieces among the compositions for liturgical use, considering the opportunities for organ playing at the several religious establishments at Olomouc and Kroměříž, not to mention the

View of the town center of Kroměříž in Moravia, showing the tower of the residence of the Prince-Bishops of Olomouc and the twin spires of the Collegiate Church of St. Mauritius. Courtesy of Oddelení Národního Muzea v Kroměříž.

number of organists employed by the bishop between 1664 and 1695. The paucity of keyboard music in the Kroměřiž castle archives has yet to be satisfactorily explained. There are at least four relatively portable keyboard instruments mentioned in the Kroměříž inventories alone – one *flugl* (harpsichord), two chamber organs and one *Positiv in Processione zu gebrauchen* (a portative organ used in processions). Their normal use as continuo instruments is certain, but the occasional employment for solo playing of the two chamber organs in particular, as well as the larger church installations, must be assumed on the grounds of contemporary requirements and the normal duties of organists at the time. What keyboard music that was used at Kroměříž and Olomouc may have belonged to the particular organists employed, and was consequently never included in the household inventories. Perhaps the emphasis placed on instrumental and vocal ensemble music at Kroměříž reduced the need for anything but improvised keyboard music. No organist capable of holding down a post at the time would have found improvisation difficult and, in the light of the quantity of string and wind music used in church and chamber, large keyboard works may have been unnecessary, if not unwanted.

The Liechtenstein Microfilm Archives at Syracuse University include some keyboard music by Alessandro Poglietti. His *Toccata* and *Ricercar* with variations is from the meagre keyboard sources at Kroměříž, which in fact do not constitute a complete source for this music. The complete version is found in the Austrian National Library at Vienna.

With the insatiable appetite of record companies for "new" and hitherto unrecorded works of unusual merit, the Liechtenstein compositions have recently been the object of special interest. While the Czechs in particular have been recording many works by Vejvanovský, the music of Biber, Schmelzer and the other Austro-German composers whose works survive at Kroměříž has enjoyed some distinctive recorded performances, notably for Telefunken by the Vienna Concentus Musicus under its redoubtable director Nikolaus Harnoncourt.

The Conservation of Books: Prescription for Collectors

by Susan Rainey

When I left for Chicago in mid-July to attend Paul Banks' class on Conservation of Research Library Materials at the Newberry Library, conservation practices in the Rare Book Department were minimal.[1] We had our jugs of British Museum Leather Dressing, a starch paste for applying bookplates, and little more. We didn't even use the leather dressing as regularly as we should have because the crowded conditions in the Rare Book Department and the long drying time needed made this difficult.

The simplicity of pre-Chicago days was demanded by our ignorance of what it was safe to do, both for the books and for ourselves. I had read that a mixture of the organic solvents toluene and hexane would remove most scotch tape, but hazy impressions of the dangers of such solvents precluded using them without more information. We didn't know how to mend torn pages, although we knew we must not use scotch tape, and we could only sigh at deteriorating dust jackets.

My month in Chicago changed all this considerably by increasing my knowledge of book and non-book materials. There we discussed the nature of these materials, criteria for excellence both singly and in combination with each other, and approaches to restoration and prevention of further deterioration. Book conservation is a relatively recent development in the larger field of conservation, but the problem of deterioration is as old as the earliest papyrus. As it applies to materials of our own time, it is related to the

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Miss Rainey *is the Rare Book Cataloger in the George Arents Research Library and the author of "The Folio Society: Handsome Books at Minimal Cost," which appeared in the April 1971 issue of* The Courier.
All photographs by Richard Feury.

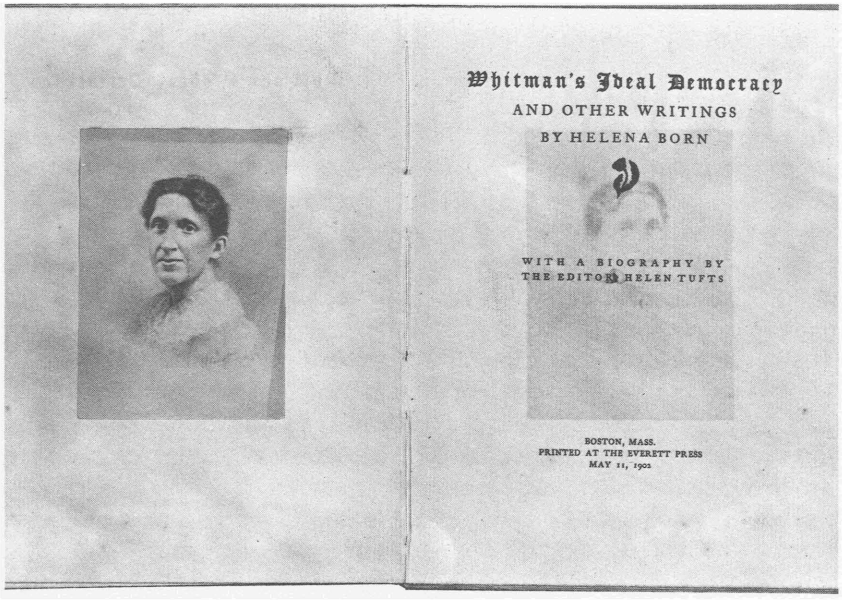
[1] Miss Rainey, Rare Book Cataloger, studied book conservation at the Newberry Library, Chicago, under sponsorship of Syracuse University Libraries during the summer of 1971. The course was presented by the University of Illinois at Chicago Circle and the Newberry Library. Paul Banks, the instructor of the course, has worked as a book designer for the Viking Press, studied bookbinding with Gerhard and Laura Gerlach, worked with Caroline Horton and operated his own binding practice. He was involved in the rescue work following the Florence flood. Mr. Banks is now Conservator at the Newberry Library.

Miss Rainey brought back to Syracuse a knowledge of the methods and procedures described, which are being put to use by the Rare Book Department.

three major physical elements of the book: its paper, its cover and its structure.

Most paper in the incunabular period was slightly alkaline because small amounts of lime were left in the finished paper after manufacture, and a gelatin size was applied to the finished sheets of paper for crispness. Incunabular paper possesses other virtues. Linen rags, the raw materials from which paper was made, were pounded mechanically until they became fibrous masses; the pounding did not break down the fibers but kept them long. These long fibers formed a strong network during papermaking.

All the processes which have been invented since then to increase the output of papermaking and to feed busy presses have not worked for permanence or durability of paper. The reduction of rags to fibers was hastened when a machine with revolving knives was created to break them up by cutting and scraping. This necessarily affects fiber length and paper durability. A method of sizing the fibers even before they became paper was found; however, this procedure was effective only in an acid solution. But the worst was yet to come. When processes were finally found to reduce wood chips to fibers, these processes were so haphazardly used that no two batches were alike. Chemical residues remaining in the pulp from incomplete washing affected the life of the end product as much as did overprocessing which produced a very short fiber and a very brittle paper. When it was discovered



1. Acidity has caused the image of the portrait to be transferred to the title page. A barrier sheet, not shown, has been inserted to halt further migration of harmful acids.

that paper could be made with a large percentage of unchemically treated groundwood pulp, the nadir of bookpaper quality was reached.

Many different measurements can be made of paper strength. One of the most important for books is the number of times a sheet of paper can be folded and refolded before tearing. Accelerated aging tests can give some indication of the longevities of papers. The harmful effects of indiscriminate bleaching on cellulose fibers, the major component of paper, are known. In the Rare Book Department, a very simple test of the pH of materials showed us that the manila envelopes in which we were storing pamphlets are very acid and should be replaced.[2] A check on the acidity of all the kinds of paper we scribble notes on proved that they too are highly acid, with the result that we have become less tempted to slip notes on these papers into books and more critical of enclosures we find in books. These we now xerox onto acid-free paper, keeping the originals in envelopes in the file, or enclose in acid-free paper to prevent further transfer of the harmful acids to neighboring pages. Excess acid in paper produces brittleness and a decrease in folding strength even to the point where a page breaks as you are turning it.

Bookbinders have for years washed and bleached the leaves of a book before rebinding, but this was done without precise controls over the processes and without more than word-of-mouth information on the effects of the processes used. Now the long arm of science is reaching out, and washing is accompanied by pH testing and usually by deacidification.

Paper such as newsprint made from groundwood pulp darkens on exposure to light and, being highly acid, becomes brittle quickly. When used as a foundation for coated papers, it is more stable because it is protected from light and acidity by the alkaline clay coatings applied to the surfaces of the paper. The problem is not that wood pulp paper is automatically inferior to rag paper, but that the permanence and durability of both kinds of paper are affected by the chemicals remaining in them as well as by their fibers. The advent of the use of wood pulp only coincidentally resulted in papers that now crumble at a touch—papers whose aging, it must be admitted, is accelerated in our well-heated homes and libraries. (British libraries have not yet experienced the brittle book syndrome, and this may be because their temperatures are about 10° cooler than those of American libraries.)

There is no quick cure for deteriorated papers. Deacidification, at present a complicated process, is essential and sometimes sufficiently effective in restoring utility. A book must be disbound and the leaves soaked in water solutions of chemicals which precipitate minute amounts of alkaline solids around the fibers of the paper until a satisfactory pH is reached.[3] Then the book is dried and reassembled. Because of the amount of material needing deacidification, processes are being sought which can be applied to a bound book, but no wholly successful one has been discovered as yet.

[2] pH indicates the scale of acidity to alkalinity running from 1 to 14, 7 being neutral.

[3] This is a much abbreviated summary of the Barrow process.

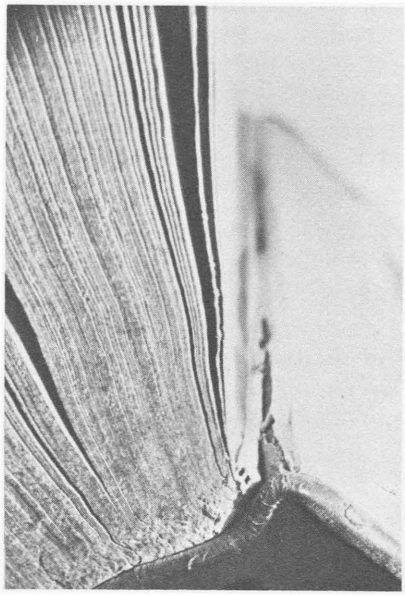
Following deacidification, extreme cases of brittleness may then require lamination of the leaf between sheets of cellulose acetate. Sometimes sheets of Japanese tissue are placed on either side of the leaf to provide additional folding strength. Lamination increases the size of a book so that it cannot be returned to its original binding. Neither deacidification nor lamination are processes for amateurs, and the use of home lamination kits should be avoided for treating material with permanent value.

A few general words about transparent plastics, which may also be encountered as wrappers around books, may be helpful. Mylar, polyethylene and cellulose acetate in the form of Lumarith-822 all appear to be stable. Cellulose nitrate, polyvinyl chloride (as in shower curtains) and Saran wrap are unstable and even highly destructive because they liberate damaging compounds. An easy test for determining the presence of cellulose nitrate may be made by igniting a small piece of the suspected material: if it continues to burn with a yellow flame after the match is removed, the substance is cellulose nitrate and should be discarded immediately.

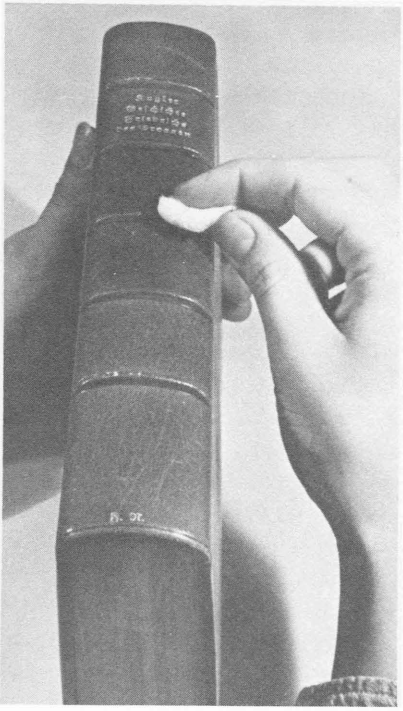
We no longer treat leather bookbindings in the Rare Book Department with British Museum Leather Dressing, which is a combination of oils and wax in hexane. Instead, we use a combination of neatsfoot oil and lanolin which is simpler and more pleasant to use. It is impossible to apply too much of the oil mixture to the leather (although on half- and quarter-leather bindings the oil may bleed onto the non-leather parts of the binding and prove very difficult to remove); any excess can be wiped off when polishing after 48 hours. The wax in the British Museum Leather Dressing, if applied in any excess, not difficult to do, often takes a week or more to dry before it can be polished and the book shelved without danger of sticking to its neighbors. Furthermore, working with hexane fumes is a health and safety hazard.

Before applying the oils, the leather is dabbed with a solution of potassium lactate. This is even more important than oiling because it prevents the chemical destruction of the leather, which absorbs sulfur dioxide from the air and converts it to sulfuric acid, a phenomenon called red rot, manifested by a red powder appearing first at the areas of wear such as headcaps and joints. Caroline Horton's book, *Cleaning and Preserving Bindings and Related Materials* (Library Technology Program Publication No. 16, American Library Association, 2nd ed., 1969) gives formulas, suppliers and excellent directions for the treatment of bindings, and cannot be too highly recommended.

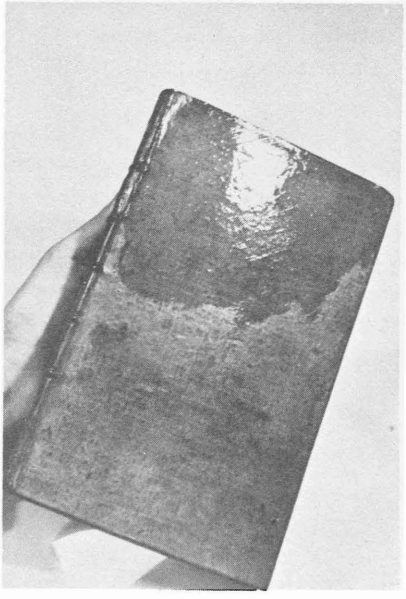
One of the most permanent and durable of all bindings is vellum. Limp vellum bindings require no special care, although vellum over boards needs a stable humidity to prevent permanent warping of the boards as the vellum stretches and shrinks with changes in humidity. Cleaning by rubbing with a Pink Pearl eraser is occasionally necessary. Water and water solutions should be avoided.



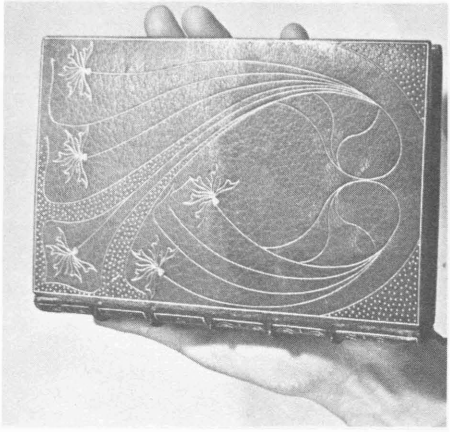
2. Early stages of red rot: cracks in the hinge area.



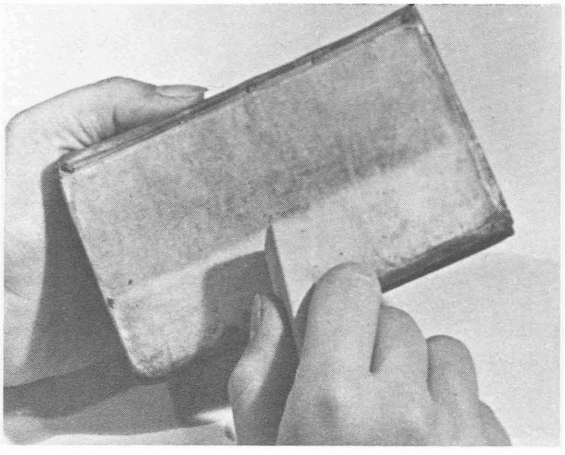
3. Wiping a leather binding with a solution of potassium lactate.



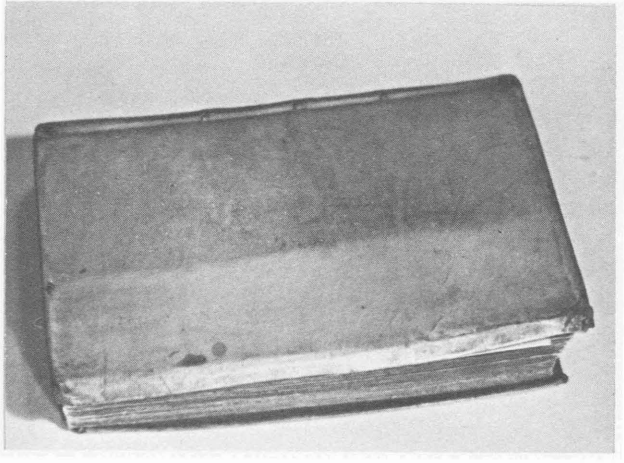
4. Oiling a volume.



5. After 48 hours of oiling, the upper half of this volume has been polished.

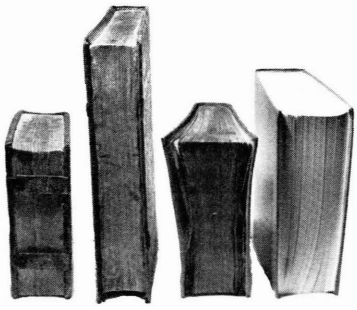


6. Cleaning a vellum binding by rubbing with a Pink Pearl eraser. It is very important to be sure that all eraser crumbs are removed when cleaning is completed.



7. A half-cleaned vellum binding. The dots along the spine are the thongs to which the signatures are sewn and which are laced through the cover.

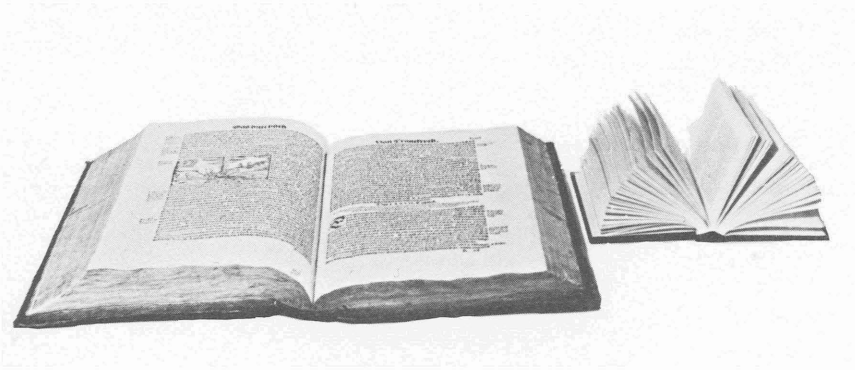
Binding structures are very important to the permanence and durability of a book. First, only materials known to be permanent and durable should be used. Last, the resultant binding should relate stylistically to the book it protects, both in structure and historical period. In the middle come all the decisions about the value of the present binding. If the current binding is to be restored, then even though all the parts must be removed and strengthened or replaced, no major adjustment of the structure can be made. If the spine of the book was originally sewn on three horizontal cords, it cannot be resewn on two, or on tapes. In many cases, the binding will not be worth the work of restoration, and the old binding should then be analyzed for its successes and failures in protecting the book. If the front cover is detached, the book may need to be sewn on more and stronger cords or tapes. The choice of cords, tapes or alum-tawed thongs and of the way the thread sewing the gatherings together is wrapped around the cords, tapes or thongs results in greater or lesser support of the spine as it bends and thus is critical to the success of a binding. These choices are best made by an experienced binder. Sometimes grooves are sawed into the spine so that the cords are recessed and do not protrude. This practice is often found on books sewn on too few cords; the leather may not be attached to the spine and hence does not add resilience to it. Books with recessed cords need not be weak, but the necessity to cut into the spine seems to violate the integrity of the book.



8. Bindings from four centuries:
(1) An incunable. Note the thickness of the boards.
(2) A mid-16th century binding. The boards are very thick although beveled at the edges to make them seem lighter. Note that there is no sag to the pages.
(3) An 18th century binding, vellum over boards. Note that although changes in humidity have warped the boards, the spine still holds up the pages.
(4) A mid-20th century case binding. The book has opened slightly and the pages sag.

The case binding is the one encountered most frequently, and it tends to be flimsy. The main connection between the book and its binding is a strip of thin cloth called super which is glued to the spine and to the inside of the covers. The endpapers pasted over it help to hold it in place. A book bound in this way tends to sag out of its binding and to become loose. Sagging and looseness can be remedied easily by delicately inserting a knitting needle dipped in polyvinyl acetate adhesive Jade #403 into the joint area, withdrawing it and clamping the book in a press. Too much adhesive on the needle will glue down the spine which is not good unless it was originally planned that way. Mrs. Horton gives very clear instructions for this procedure in her book.

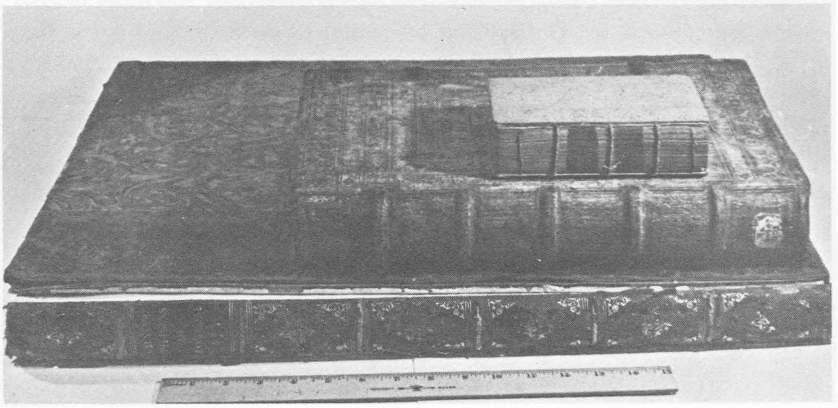
Little work has yet been done on the relative merits of various structures. The earliest bindings tend to be the most durable and more recent ones increasingly less so. Perhaps the low point of modern bindings is the Class A library binding, in which the book is trimmed at the spine so that no folds remain. Then the leaves are fed in small batches into an oversewing machine which stabs them as much as 3/8″ into the gutter. The resultant binding is quite durable, and especially satisfactory when inner margins are wide, but when it breaks down as all bindings eventually do, all that remains is a pile of loose leaves fit for nothing. The Class A binding is as murderous as any that can be inflicted on a book.



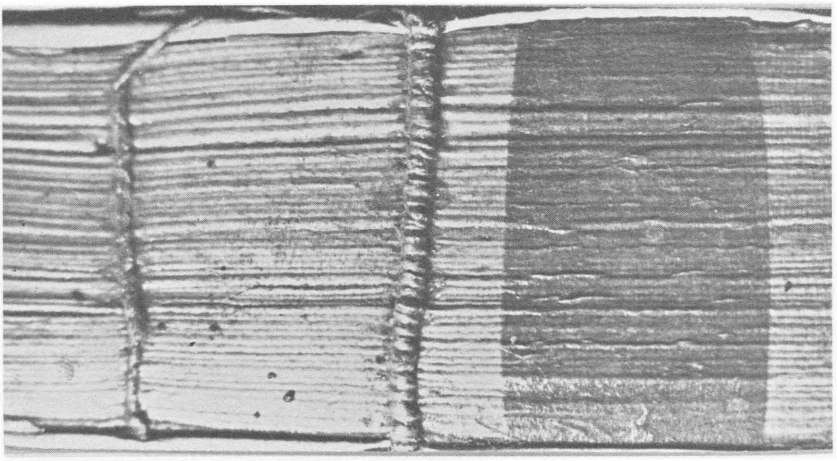
9. The book on the left was printed in 1548 and bound soon after. The book on the right, printed in 1850, has a Class A library binding. Note the difference in the ways the books lie open.

One of the most interesting results of the Florence flood of 1966 is a developing concept of a conservation binding. It was discovered that the books which were least damaged in the flood were bound in limp vellum. There seem to be two reasons for this. First, the alkalinity of the vellum protected the paper. Second, very little glue is needed in the preparation of a vellum binding. Thus a fundamental source of deterioration is avoided, as it is the removal of old glue from the spine of a book which makes necessary much mending of the leaves before rebinding can proceed. Should the old cover become worn, a new one can be prepared in about ten minutes and the book simply unlaced from its old cover and relaced into its new one. It is also economical because the major investment is in the structure of the spine; however, it is not esthetically suited to all books.

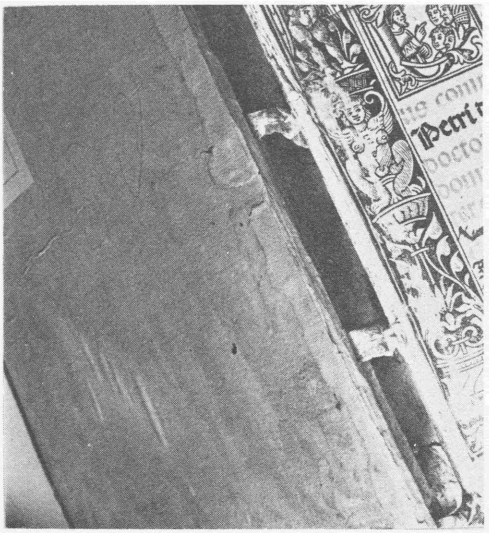
Perhaps the single most important factor in prolonging the longevity of books is the creation of a favorable environment for them. This includes storing them at the lowest temperature comfortable to the user, removing from the air those gases which combine with the moisture inherent in book materials to form acids, and filtering ultraviolet rays from sunlight and fluorescent light.



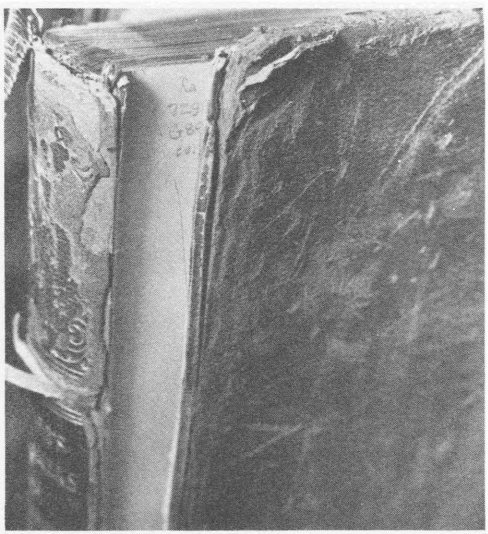
10. The covers of the bottom volume, 25 inches tall, are both detached. The book was sewn on five recessed cords no thicker than the cords of the top volume, which are inadequate for the weight of the larger volume. The next pictures show details of these three volumes.



11. A closer view of the spine of the top volume in Illustration 10, showing how the sewing thread is wrapped around the cord. The covers are still firmly attached although the covering of the spine has fallen off.



12. The middle volume in Illustration 10 is sewn on split alum-tawed thongs. The double welts on the outside of the spine thus reflect this inner structure.



13. The bottom volume in Illustration 10, showing the disintegration of binding structure and materials. Both covers are detached because the cords holding them to the book were inadequate. The leather has deteriorated into red powder and fallen away in areas of abrasion, such as over the fake bands. The headcap also is detached.

The conservation of books becomes increasingly complex as investigations into the structure of their materials proceed. The collector need not concern himself with these investigations directly, but should take advantage of them by finding binders and conservators in the forefront of their profession. Membership in the International Institute for Conservation of Historic and Artistic Works is one indication of commitment to the advancement of knowledge in book conservation; publication in its journals is a better one. Binders interested only in the craft aspects of binding should be avoided; craftsmanship is essential, but not more so than a thorough understanding of all the aspects of the materials used.

Open for Research. . .

Notes on Collections

Recent acquisitions in the Rare Book Department at Syracuse University Libraries include Volumes 1–3 (Nov. 15, 1845 – June 23, 1847) of *The Mammoth,* printed at Milford, Massachusetts for the Hopedale Community by thirteen-year-old Adin Augustus Ballou. The printer, son of Adin Ballou who founded the Community, was editor and "proprietor" as well as printer of the paper, which was published in a five by three and three-fourths inches format until July 1847. At that time its size was increased to three times the original dimensions, but publication ceased in 1848 when young Adin was placed in charge of all printing at the Community by his father.

The Hopedale Community is one of four featured in the Utopian Communities Collection of the Rare Book Department. It contains writings by Adin Ballou and other members of the Community and books published at the Community Press, Hopedale.

Volumes 1–3 of *The Mammoth* are bound in red leather and include all the issues published in the original small size.

The Department also has acquired *A Way Out, A One Act Play,* by Robert Frost, published in 1929 by the Harbor Press, New York. This is the definitive edition, the only one in which the play appears by itself, and is Number 15 of a limited edition of 485 copies.

A first edition, 1910, of Hamlin Garland's *Cavanagh, Forest Ranger, A Romance of the Mountain West* is autographed by the author for presentation to "Dr. Fenton B. Tierell, Conservationist of human life." The volume is bound in one-half morocco over marbled paper.

Also autographed by the author is Number 151 of a limited edition of 271 copies of *La Gamme d'Amor* by James Ensor, published in Brussels in 1929, containing the text, music and designs for the ballet by Ensor.

Autres Poesies de Maistre Françoís Villon & de Son Ecole, published in 1901 by Hacon & Ricketts, London, and printed by the Eragny Press, is one of only 226 copies. The frontispiece of the book was designed and engraved on wood by Lucien Pissarro.

Added to the William Everson collection are *In the Fictive Wish,* Berkeley, California, Oyez, 1967, and *Poems of Nineteen Forty Seven,* published in 1968 by the Black Rock Press at Reno, Nevada. Both are limited editions, the first of 200 copies and the second of 180. The *Poems* was printed on an 1837 handpress.

Two very early choice acquisitions are the *L'Anthropologia* of Gaeleazzo Capella, printed in 1533 by Aldus at Venice, and Thomas Randolph's *The Muses Looking-Glasse,* London, 1652.

The Zodiac, a collection of poems related to the zodiac signs, was printed by the Brownstone Press, New York, in 1958. The book is Number 22 of a limited edition of 50 copies, all printed on handmade water color paper with plates by Bret Rohmer. This volume is signed by the artist and one poem, "Permanent Heyday," related to the sign Aries, is signed by the poet, Kenward Elmslie.

Other recent acquisitions of the Rare Book Department include *Anti-Scepticism; or Notes Upon each Chapter of Mr. Lock's Essay Concerning Human Understanding* by Henry Lee, London, 1702, printed for R. Clavel and C. Harper; and Stanley Morison's *Printing "The Times" Since 1785, Some Account of the Means of Production and Changes of Dress of the Newspaper,* with facsimiles and line engravings, London, Printing House Square, 1953.

Among manuscript collections recently arranged and described for research use are the papers, 1900–1967, of David Burliuk (1882–1967), Russian artist, which are of special significance in relation to pre-revolution art and literature in Russia. A member of the Moscow Literary Circle and the Moscow Art Circle of Free Aesthetics, Burliuk traveled widely before World War I, lecturing on the aesthetic theories and goals of the Futurists, thus becoming the chief exponent of modern art in Russia. In 1917 he fled Russia with his wife, Marussia, going first to Siberia, then Japan, and coming to the United States in 1922. In 1930, Marussia Burliuk began to publish the art quarterly, *Color and Rhyme.* Burliuk continued to paint and exhibited his work until his death in 1967.

The Burliuk Papers consist of correspondence; manuscripts of books, articles and poems in various stages of draft; diaries; issues of *Color and Rhyme* and some memorabilia. The collection was given to the University by the Burliuks between 1964 and 1967.

One box of the papers of Walter de la Mare, British poet, consists of 152 letters from de la Mare; typescripts of three poems, "The Cage," "Suppose," and "The Path;" and a small amount of miscellaneous material. The papers of A.E. Johnson, British-born American poet and Syracuse University professor, include 128 letters to Johnson from de la Mare dating from 1931 to 1956.

The papers, 1928-1970, of General Thomas Sarsfield Power (1905-1970), successor to General Curtis E. LeMay as Commander in Chief of

the Strategic Air Command in 1957 and outspoken proponent of nuclear deterrence, include correspondence, interviews and speeches, articles and essays on topics of defense and nuclear deterrence, and drafts and other materials related to his book, *Design for Survival,* 1965. The book appeared on best-seller lists for a number of weeks and helped to put Power much in demand on the lecture circuit, where he called for nuclear superiority and victory in Viet Nam. Organizational records in the collection include material related to the American Security Council, the United States Air Force and the Air Force Academy. The papers are the gift of General and Mrs. Power, 1964–1967.

The Norman Kent Papers, 1942–1968, comprise correspondence and business records. In addition to his work as an artist, Mr. Kent has gained prominence as an author and publisher in the field of art. His business records are related to his activities as managing editor of the *American Artist* magazine, 1943–1948, and his affiliation with Watson-Guptill Publications, both as president and as director of the organization.

Although the A.E. (Alfred Edgar) Coppard Papers fill only one box, they include significant correspondence relating to his work. Most of the letters are to his publishers. One letter of special interest is addressed to Frederick Prokosch, American author and poet. Writings in the collection include annotated rough drafts in holograph of three of Coppard's short stories, "Silver Circus," "Ugly Anna," and "You Never Know, Do You?" An annotated, revised typescript of a speech calling for the end of the Korean War, written in 1951 for the opening of the Authors' World Peace Appeal conference of that year, completes the collection.

The papers, 1805–1968, of the Community Church of Morrisville, New York, add to the resource materials for the study of local history in the Manuscripts Department. They are made up of the records of five different churches: the Congregational Church, 1805–1925, merged in 1925 with the Baptist Church, 1809–1925, to form the United Church, 1925–1968, this church in turn merging with the First Methodist Church of Morrisville, 1834–1968, to form the Community Church, 1968 to the present. The church records include minutes, financial records, legal papers, records of the church school and organizations, and histories. The papers are on three reels of microfilm made from the originals owned by the church.

News of the Library and Library Associates

Fall Meeting of the Board of Trustees

Enthusiasm ran high and program ideas for the future were plentiful at the Fall 1971 meeting of Library Associates Board of Trustees, held at the University Club in Syracuse on October 22.

Treasurer R. Wayne Archer reported a treasury balance of $11,668.64 as of June 30, 1971, and a total of 167 gifts-in-kind received between January 1 and September 30, 1971, with an estimated value of $42,000.

Reports were received from the Estates and Memorials, Finance, Publicity, Publications, Membership and Program Committees.

Mr. Warren N. Boes, Director of Libraries, announced that a grant has been awarded to Mr. John S. Mayfield, Secretary of Library Associates, by the Gifford Foundation, to permit him to complete his bibliography of Algernon Charles Swinburne. After commenting on the $100,000 gift of Mr. John Ben Snow for the maintenance of the Library's von Ranke Collection (reported in the April 1971 issue of *The Courier*), Mr. Boes nominated Mr. Snow for life membership in Library Associates. The nomination was approved unanimously. Mr. Boes also expressed his appreciation of the "self-starter" nature of Library Associates.

Mr. David A. Fraser reported briefly on his contacts with book dealers of the world in London and stated that book prices are exceptionally high at present. He commented that it is not a good time to buy but that the times are conducive to acceptance of gifts-in-kind.

Mr. Sol Feinstone presented those present with packets containing his latest publication, *Pen for Freedom,* written and prepared by Mr. Feinstone with John F. Reed; two of Mr. Feinstone's previous pamphlets; and other materials related to the American Revolution, Mr. Feinstone's major scholarly interest.

Following luncheon, the Trustees were addressed by Mr. Gordon T. Banks of the Autograph Division, Goodspeed's Book Shop, Boston. Mr. Banks related his experiences in appraising the Lee Harvey Oswald Papers, now owned by the federal government and housed in the National Archives, and the papers of Robert Hutchings Goddard, leader in rocket research. He spoke of the trend of the last decade among institutions to build collections where their strengths lie rather than to acquire a multitude of disparate collections. This is the point, Mr. Banks said, at which the dealer enters the picture; institutions are offering for sale those items and collections which do not relate to the particular needs of the institution. Mr. Banks pointed out that the experienced dealer must be an historian, since he is exposed constantly to materials of all kinds, and their description, appraisal and pricing require background knowledge and study. Collectors, he said, are no longer as much interested in a signature as in content, because of the current trend toward the collection of subject and regional materials.

Mr. Banks, whose topic was "History in My Hand," said that as a link with the past, few things can compare with the gathering of autographs, manuscripts and documents. "Holding in the hands a poem of Burns or a document of Abraham Lincoln is a truly emotional experience," he concluded.

Informal Meetings in Syracuse Well on Their Way

The first two of the six local events planned by the Program Committee and announced earlier by mail to Library Associates have been held with notable success. Local members of Library Associates and their guests gathered at the home of Mr. and Mrs. J. Howland Auchincloss on Friday evening, October 22, to hear Mr. Richard G. Case of the Syracuse *Herald Journal* speak on "Chester Gillette – Background of *An American Tragedy.*" On December 5 Professor Cathy Covert of the School of Journalism spoke at May Memorial Unitarian Church on "Samual May and His Era," emphasizing the ways in which the resources of Syracuse University Libraries provide valuable research materials. Mrs. Auchincloss, chairman of the Program Committee, and her committee members, have been commended by those present for the excellence of the addresses, the planning, and the light suppers that were served on both occasions. A renewal of interest in the Library Associates program also has been noted. Four more informal events, one each in late January, February, March and May, will be open to all Library Associates and their friends.

Stringent Budget Measures Affect Library Services

The Library has been caught in the current overall financial problems of the University. Mr. Boes has received word that the Library budget for 1972–1973 must be cut by ten per cent or $230,188, reducing the budget to $2,071,694. He has pointed out that the cutback will affect all special services of the Library, particularly in the area of Special Collections. This unit will have to operate with a greatly reduced staff in order to provide a sufficient staff for the operation of the Bird Library. Mr. Boes believes that the cutting of personnel and budget from the already low point of library support will affect the academic standards of the University and the quality of its Library if present plans for the ten percent reduction of funds are carried through. It is hoped that a realization of the adverse effects of the cut may temper the University's final decision on the 1972-1973 Library budget.